



Please
handle this volume
with care.

The University of Connecticut
Libraries, Storrs

mus, stx

ML 160.P77 1951

Story of music.



3 9153 00878817 8

Music/ML/160/P77/1951

7/8/51 ~~2~~

Coates

MUSIC LIBRARY
UNIVERSITY OF CONNECTICUT
STORRS, CONNECTICUT



Digitized by the Internet Archive
in 2013

<http://archive.org/details/storyofmusic00port>

The Story of Music

MUSIC LIBRARY
UNIVERSITY OF CONNECTICUT
STORRS, CONNECTICUT

By the same Author:

MUSIC THROUGH THE DANCE

THE STORY OF
Music

BY EVELYN PORTER



PHILOSOPHICAL LIBRARY

New York

COPYRIGHT, 1951, BY PHILOSOPHICAL LIBRARY, INC.

15 EAST 40TH STREET, NEW YORK 16, N. Y.

PRINTED IN THE UNITED STATES OF AMERICA

TO
ALL MY PUPILS

44/81/8

1566/44/021/72

Contents

CHAPTER		PAGE
I	What Is Music?	I
II	The First Instruments	5
III	Music in the Ancient World	16
IV	Music in Medieval Europe	39
V	The Story of Notation	53
VI	How the Piano Came to Us	64
VII	Music in England in the 16th and 17th Centuries	75
VIII	The Stories of Handel and Bach	90
IX	How the Suite Grew into the Sonata	112
X	The Stories of Haydn and Mozart	126
XI	The Story of Beethoven	145
XII	The Stories of Schubert, Mendelssohn and Schumann	158

CHAPTER		PAGE
XIII	The Growth of the Modern Orchestra	182
XIV	The Nationalist Composers	195
XV	The Story of Opera	214
XVI	Development of the Latter 19th Century	244
XVII	What Will Be the Story of Music in the 20th Century?	260
	Index	285

CHAPTER I

What Is Music?

WHAT A VERY QUEER PLACE THE WORLD WOULD BE if all music were taken out of it! There would be no more pianos, violins, or other instruments to play or hear other people playing; no more bands at the seaside, or in the street, or for soldiers to march to; no more singing in school or choir, even the birds would have to lose their voices; no more organs in church; no more radio concerts or phonographs. An almost endless list could be made.

But what is this very complicated thing we call music? The general answer to that question is "music is sound." Certainly it is, but so is the noise of a factory or a city street, the report of a gun, or the noise of stamping feet. None of those things would be called music. What is the difference then between noise and musical sound?

All sound is made by vibration, that is, the very rapid shaking to and fro of whatever substance makes the sound. Stretch a piece of elastic very tightly and pluck it with a finger. It will be seen to shake, and if stretched tightly enough will give a twanging sound.

Play a low note on the piano and lay a finger very lightly on the string. The vibration can be felt like a soft tickling. If the finger is pressed more heavily the sound will stop. A

pencil laid across the string of a grand piano will bounce into the air when the note is struck.

The difference between musical sound and noise is that in musical sound the vibrations are equal, but to make noise the vibrations are irregular. Thus to make the lowest C on the piano the string must vibrate thirty-two times in a second. The number of vibrations is doubled for every octave higher.

Sound alone, however beautiful, does not make music. Play or sing a number of different notes and they have no meaning, any more than there is meaning in a string of unconnected words such as "flowers," "dog," "over," "grass," "runs," "pretty." To make sense the words must be connected so that they express something: "The dog runs on the grass over the pretty flowers."

It is the same with music—it must say something. That suggests that music is a language in which men can express ideas for others to understand. This is true. Throughout the ages music of all kinds has been used to tell of joy or sorrow, the things of everyday life, or of those deeper feelings which it is sometimes difficult to put into words.

Sounds are the alphabet of that language. Time and rhythm help to group its letters into words, sentences, and larger compositions.

Two little girls once asked: "Who invented music?" Music did not need to be invented: it was always so much a part of life that it grew as history grew. Many people throughout the story of the world have helped it to grow by the experiments they have made. They have found new methods of making music or have boldly altered the things that had been done before, because they had found something better.

In the early days of the world, probably before man realized differences of sound, he found he could walk. The noise made by his feet, or the very feeling of movement, would make him think in regular pulsations. So that other important thing in music, TIME, began in the realization of a series of even movements.

There would be other regular sounds early man would hear. The feet of a trotting horse seem to say steadily "klip-klop, klip-klop"; when the horse gallops the sound says "kloppety, kloppety." The wind blows through the trees in waves of sound, just as the sea breaks on the shore and then rushes back with a kind of sucking noise into the mass of water behind. The sun and the moon come and go regularly, showing that the whole universe is founded on a rhythm, or regular movement.

Such repeated movements make us put the sounds heard into groups. In doing this we put an extra amount of sound, an ACCENT, on one particular note in the group. Thus we get music measured into BARS of duple (two beat) time, or triple (three beat) time. Walking, or a trotting horse, suggests two pulse (beat) time; a cantering horse will give three pulse (beat) time. All time—i.e. the measurement of music into equal parts—is based on that natural division into twos and threes.

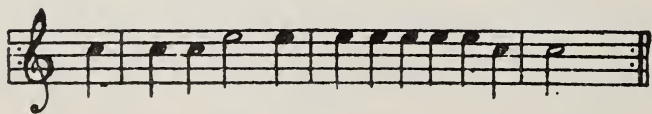
When man found that he could make different sounds he very quickly combined them with RHYTHM. Rhythm is the pattern of sound arranged round the equal divisions of time. Perhaps he found he could sing by trying to imitate birds. It would be much more exciting to sing or shout two different sounds than one, and having done that once it must certainly be done again and again. Then would come a grouping of three different sounds. So we

have the discovery of PITCH or the highness or lowness of sounds, and the beginnings of musical phrase.

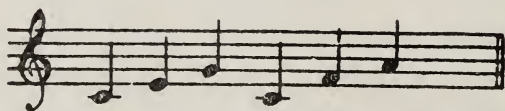
PHRASE means the grouping of sounds together to make a complete musical idea. Most people are taught at school in English grammar that "a sentence is a complete thought expressed in words." A phrase is exactly that in music—a complete thought expressed in sounds.

When men began to live together in tribes great use was made of a continuously repeated pulse, or rhythmic pattern, or phrase, in dancing ceremonials. These would be an expression of joy or sorrow in the tribe, perhaps for a wedding or a funeral. If the men were going to fight against another tribe a warlike dance was performed to inspire them with a fighting spirit.

Even to-day in uncivilized countries the people chant, or play on crude instruments, a short phrase over and over again. Listen to phonograph records of some Eastern or African tribe. Here is one little tune on only two notes, collected from the Arabian desert by the explorer, Mr. Bertram Thomas. It is sung by the Arabs at their feasts, and is repeated without stopping as often as the singers wish.



There is a species of wild duck which appears in Kamchatka at certain times of the year. Its call consists of the notes



On these sounds the natives have made a large number of songs.

CHAPTER II

The First Instruments

THERE ARE ONLY THREE WAYS OF MAKING MUSICAL sounds—by banging, by blowing or by causing a string to vibrate. The great variety of instruments comes from the different materials used, and the different methods by which the banging, blowing or vibrating is done.

Banging, or percussion, instruments were probably the first to be invented. Think of the life of man in the very early days of the world. He had to hunt for his food, he dried the skins of animals for his clothes, he had the things of nature all around him. Perhaps his children amused themselves by making noises with two bones, or by banging two sticks together.

Very early in the world's history the discovery was made that a dried skin stretched tightly over a hollow frame made a pleasant sound that could be heard at a greater distance than the banging of solid things. According to the tightness of the skin and the size of the frame so could the sound be varied.

Large instruments having either a piece of skin stretched at each end of a round frame or an enclosed hollow frame with a skin stretched across the top are called **DRUMS**. The long barrel-like native drums are known as tom-toms. The skin is usually very thin. Reindeer was originally

used, and in North America, seal skin. Some drums are made with a small area round a stick which area can be moistened so that the pitch can be changed. The skin tightens up when it is wet, and stretches when it is dry.

Drums have always been used for their rhythmic effects. They played an important part in the life of primitive peoples, and they form a rhythmic basis for the modern orchestra and jazz band.

Small drums are mentioned in the Bible as "tabrets." When Shakespeare spoke of "the pipe and tabour" of Queen Elizabeth's time, he meant a pipe and little drum. Tambourines, in olden days called timbrels, are a kind of small drum with bells attached, which can be carried in the hand. For centuries these have been favourite instruments with dancers.



*Timbrel or
Tabret.*

Percussion effects can be made by clicking two hollow things together. In ancient Greece oyster shells were often used in this way as an accompaniment to dances. Later, men carved pieces of wood which could be snapped together. To-day in many countries, but especially in Spain, CASTANETS (from *castanea*, the Spanish word for chestnut, of which wood they are made) are regularly used to accompany songs and dances. A clever user of these can not

only obtain exciting rhythms, but can change the quality and pitch of the sound.

Pieces of metal clashed together make a dramatic clang which is very effective. Such pieces of metal were called cymbals and were used in ancient countries as soon as men could mould metal into any shapes they wished. The centre of the cymbal had a shallow depression like a saucer. Pictures of musicians and dancers using them can be found among the drawings and sculptures of ancient Babylon and Egypt.

Bells, too, are really percussion instruments. They were invented somewhat later, but pictures of them are to be found in the relics of ancient civilizations. England has been noted for making bells since the Middle Ages. On the Continent, particularly in Flemish countries, a mechanism is added to a collection of bells which allows one performer to play quite intricate music on them. These collections of bells are called *carillons*. In old Flemish church towers hymn tunes and other melodies are mechanically chimed to tell the time. The English church bells need a man to pull the rope of each bell.

Another percussion instrument is the rattle. Now it is often a series of wooden discs which whirr against each other as they turn on a handle. Originally it was made just like a baby's rattle. One of the earliest rattles consisted of a dried gourd with holes pierced in it. Little pebbles were pushed through the holes, and a handle attached to enable the player to shake it. This would make exactly the same noise that delights a baby.

WIND INSTRUMENTS

Blowing through any hollow tube makes some sort of sound. The pitch of the sound varies according to the material used, the length of the tube and its circumference. The quality of the sound, the *timbre*, varies also according to the material of which the tube is made.

Perhaps in the early days of the world some inquisitive boy or girl was curious to know why the wind blowing over the reeds by the river made such unusual noises. Or perhaps just sitting idly by the river he or she pulled a reed and blew through the hollow stem, and was surprised to hear the lovely sweet sound it made. Any boy with a sharp knife enjoys scooping the pith from a length of soft wood like alder. In olden days a boy would not have a knife, but he probably made such tubes with whatever sharp instrument he had. If he blew through the tube a sweet musical note would result.

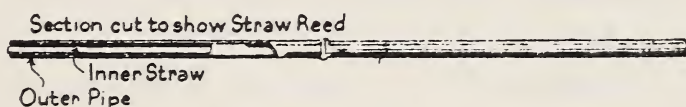
Longfellow told of Chibiaboos, the musician friend of Hiawatha, that

“From the hollow reeds he fashioned
Flutes so musical and mellow,
That the brook, the Sebowisha,
Ceased to murmur in the woodland.”

If several pipes of different lengths were fastened together the musician could play as many different notes as he had pipes. This was the earliest form of wind-instrument which could play a melody. It was called the SYRINX or PAN-PIPES and was the instrument from which the organ grew (see Chapter III).

The next discovery was that by cutting a series of small holes in a pipe different notes could be played on one pipe. The effect of this was to create a series of pipes out of one, by covering all the holes except the one which made the note wanted. This is exactly what we do when we make bamboo pipes nowadays.

Children who live in the country sometimes make curious noises by putting a blade of coarse grass between their thumbs and blowing on it. A very penetrating sound results. This was the next development in wind instruments—the introduction of something which would vibrate, inside the tube. The vibrating piece was called a REED.



Cross Section of an Ancient Pipe showing Straw inset

In ancient Greece a straw was used inside a pipe something like a flute. The boatmen on the Nile still use a double pipe with a reed, called an *arghool*. It has two notes, one much lower than the other. Eastern bagpipes were and are single reed instruments, but the European bagpipes have a double reed, except for the pipes which give the drone. The clarinet, too, has a single reed.

The introduction of a double reed, that is two pieces of vibrating material inside the mouthpiece, led to our modern orchestral instruments, the oboe and bassoon.

One of the earliest forms of double reed instrument was the SHAWM or SHALM. It was very like many Oriental instruments of the present day. The long pipe expanded into a bell at the end, just like a trumpet. The finger holes were in the bell.

This instrument came from the East in early days, and obtained great popularity in Europe. In England in the time of Henry III it was known as the "Wayte pipe" because it was carried by the watchman or "wayte" to sound the hours and tell the news. The word "waits," sometimes used for parties of Christmas carollers, comes from this.

The shawm was of various sizes, according to the pitch. Each instrument had a compass of about one and a half octaves. The oboe developed from the treble shawm or "high wood" (French *hautbois*) and the bassoon from a deeper toned one.

Other substances were used for pipes. Some primitive nations have used the bones of their slain enemies! The Mexican Aztecs used pottery for pipes and whistles. A learned German writer on musical instruments, having given a long description of a whistle, says: "A similar contrivance is sometimes made use of by Englishmen for conveying signals." Would a railway guard consider himself a musician because he could "play the whistle"? Whistles were often made in the shape of birds and animals and blown through the tail. The name of the ocarina, a little clay pipe first made in Italy, means "little goose" because of its shape.

The horns of animals provided another source of wind instrument. Some animals shed their horns occasionally, and country boys enjoy making weird noises on the cows' horns which they find. The Hebrews used rams' horns to make an instrument called the *shophar*. Africans have always been skilled in hollowing out elephants' tusks. Finger holes would often be bored in such instruments to make different notes.

Another natural source of sound was the circular shaped

fish shell called a conch. The conch shell is said to have been the first trumpet. In order to get the fish out of the shell the narrow end had to be broken off and blown through, to force the fish out of the broad end. How surprised the first man who did this must have been when he heard a musical sound as the fish fell clear of the opening. These shells were used to give signals in ceremonies and fighting.

The first known horn to be made by man was a wooden one made some time between 4000 and 3000 B.C. Later civilizations learned how to make them of metal. They were used on ceremonious occasions and were thought to be of great help in scaring evil spirits. They were also used to give signals, probably in various rhythms, and to frighten the enemy in war time.

At first the tube was straight and the instruments were made longer and longer to obtain lower notes. Sometimes, as in the Kalmuck processions in eastern Russia, several men had to help the performer carry the instrument.

Later it was found possible to bend the tube. In the Middle Ages a curious thing called a "serpent" was evolved. The player could reach the finger holes quite easily because of the bends in the tube. Another instrument that looked rather like some prehistoric beast was called the ophicleide. Still another was wound round the player's body. From such quaint instruments the brass section of the modern orchestra developed.

STRINGED INSTRUMENTS

The Greeks told a story of Hermes, the messenger of the gods. He was a mischievous creature and loved to play

pranks. One day he stole fifty oxen from his elder brother Apollo, the god of the arts. On the way, walking by the seashore, he accidentally kicked the shell of a dead tortoise. This made such delightful noises that he took it up and examined it. The body had decayed and only the sinews remained, tightly stretched across the shell. When Hermes kicked it these strings vibrated and each gave out a musical sound. With this for a frame Hermes made the seven-stringed lyre. Apollo was so pleased with the new instrument that he forgave Hermes for stealing his cattle. From this, said the Greeks, came all stringed instruments.

That was a pretty story, but the very first stringed instrument was the bow which primitive man used for hunting. When the arrow was released the bow-string gave out a musical twang because of the vibration caused. A similar result could be obtained by plucking the string with the fingers. If other strings were added, which would differ in length because of the shape of the bow, several sounds could be made.

Man has always been clever at making things. In some way he discovered that if one end of the strings was fastened into a hollow frame, the sound was greatly increased by the resonance from this frame. At first probably a hollow gourd was used. Later a hollow wooden sound-box was adopted.

The bow HARP was first made in Central Asia. Then it was copied by the Egyptians, and afterwards spread to Greece and western Europe.

The framework of the earliest harp was not very strong, and could not stand against the pull of many strings on it, neither could the strings be too tightly stretched. Prob-

ably the Norsemen devised the idea of the strong supporting pillar with which we are now so familiar. This type of harp became the national instrument of Ireland. A somewhat differently shaped one was adopted as the Welsh national instrument. The first use of the name "harp" was in the Anglo-Saxon romance of "Beowulf" in the sixth century. It came from the word *harpa* or the Anglo-Saxon word *hearpe*, which meant "to pluck."

The strings of all such instruments were first made of hair or vegetable fibre. Many eastern instruments were strung with silk. Then the material called "gut," made from the intestines of goats, was used. For hundreds of years no better source of sound has been found and it is still used. Sometimes wire strings are substituted.

The LYRE certainly does bear a faint resemblance in shape to a tortoise. It was first made in Central Asia, but became most popular with the Greeks. The Hebrews knew it as the *kinnor*, but in the Bible it is wrongly translated as "harp."

The base of the instrument consisted of a fairly broad sound-box over which strings passed. The two curved, supporting arms were connected near the top by a crossbar to which the other ends of the strings were attached. The strings varied in number from four to ten, and were played by a plectrum in the right hand and the fingers of the left. A plectrum is a flat piece of some stiff substance like horn, used to pluck the strings instead of using the fingers.

A very large form of lyre was known as the *kithara*. This was sometimes slung on the player's shoulders by a strap. A later instrument known as the *zither* took its name from this. It was also related to the *sitar* of Persia, Hindu-

stan, and other eastern countries, and to the *kissar* of Nubia. A modern version is the Hawaiian guitar, which has no connection with Hawaii.

Another early instrument was the PSALTERY. This had strings stretched over an oblong frame. Sometimes three or four were grouped for one note, as in a piano. Under this frame was a board with a hollow vessel—probably a gourd—beneath it. Psalteries made just like this are still found in uncivilized countries. As the instrument developed, a sort of box was substituted for the board.

The instrument was generally played by plucking the strings with the fingers. Occasionally plectra were attached to the finger-tips like extra long nails.

It is supposed that the instrument became known in Europe after the Crusades. Certainly the European soldiers would have heard it much played in the East. Frequent mention of it is made in the Bible, but the name is sometimes used by the translators in mistake for other instruments, which they did not know so well. The psaltery is important in the story of music because the spinet and harpsichord developed from it.

A very similar instrument which was first made in very early times was the DULCIMER. This can still be found in the central countries of Europe and in many other parts of the world.

The dulcimer consisted of wires stretched over a sound-box, exactly like a psaltery. The difference lay in the method of playing. The player struck the strings rapidly with two small hammers, one in each hand. A long time probably elapsed after the instrument was first invented before it was discovered that a sweeter sound could be produced if the hammers were covered with skin or leather.

Often one side of the hammers was padded and not the other, so that a variation in tone could be produced.

The Persian instrument, the *sentir*, is a dulcimer. In Germany it was called the *hackbrett* (chopping board), probably because the action of the player was like that of the butcher chopping meat. The Italian name was *cembalo*. This name was often given later to the keyboard instruments of the clavichord type, from which the piano developed.

The name dulcimer is often given wrongly to instruments consisting of strips of metal or wood or other vibrating substances played by hammers. Such instruments really belong to the percussion class and have always been popular with primitive peoples. They are found now in out-of-the-way spots like Bali, and among the African natives. The *marimba* is called the African piano.

The real name of these instruments is the *harmonicon*. From it we get such percussion instruments as the xylophone and glockenspiel, which are sometimes used in modern orchestras.

CHAPTER III

Music in the Ancient World

AFTER MANY AGES OF LIFE SPENT IN WANDERING, family tribesmen discovered the advantage of a more settled way of living. The tribes banded themselves together into nations; they established leadership and order under a settled code of laws; they built permanent homes in cities; they defended their lands against invasion by enemies.

As the life of these nations became established they began to develop that more refined side of life called civilization. The history of early civilizations is still preserved for us in the remains of ancient cities in different parts of the world, and in the things which were found in those cities and are now kept safely in museums. Sculptures, articles of daily use, ornaments, coins, various written records have all been preserved. From these pictures and records as well as from some examples of musical instruments and a few attempts to write music, we know something of music-making in the ancient world.

The first records of music come from the countries of central Asia, from the people called Sumerians, who were followed by the Assyrians. Later came the Egyptians with a far more advanced state of culture. In between these two were the Hebrews who, because they were captured

by each in turn, were influenced to some extent by both peoples. Nevertheless they kept their own way of life and a distinction in their music. This was important because some of the ritual of the Hebrew temple influenced the music of the early Christian Church. Finally Egyptian culture was carried into Greece and developed there to a very high degree. When the Romans captured Greece they adopted her culture, and spread it through all the lands of Europe which they conquered.

ASSYRIAN MUSIC

The Sumerians had a method of musical writing based on letters. Their instruments often played an accompaniment in octaves with the voice. The instruments themselves were of the same kinds but more primitive than those of their successors.

With the Sumerians and Assyrians words were much more important than the music. Purely instrumental music was only used as a help to other actions. It formed a part of religious ceremonies, it was used as a background in social festivities, and as an aid to work.

Stringed instruments were most favoured and they probably produced a very soft and sweet type of music. Among these were:

The **HARP**—which was probably about four feet high and was carried in front of the player. There is a picture of a procession going to meet a conqueror in which the harps are ornamented with tassels hanging from the strings.

The **LYRE**—which generally had five strings, but some-

times only three or four, and was played with a plectrum or with the fingers.

The ASOR—a Hebrew name given to a kind of oblong or triangular harp which was played with a plectrum. It had ten strings.

The TAMBOURA—a very long-necked kind of guitar. This was a favourite instrument throughout Europe until the Middle Ages, and in some places even later.

Wind instruments included:

The DOUBLE PIPE—of which the pipes might be the same or different lengths. It is possible that one pipe served the purpose of a drone.

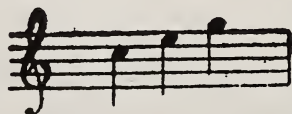
The TRUMPET—a long, straight tube or slightly curved tube which could produce three or four different notes,



A Military Trumpet.

probably those of the common chord. It was sometimes made of an animal's horn, and was used to give orders because the sound carried a long way.

A pipe of baked clay was found in the ruins of a Babylonian city. It was three inches long and had two finger holes. The notes it could produce were



but these could be varied by blowing with more or less force.

Finally there were the percussion instruments. There were three kinds of drum:

1. A small drum slung on to the player's shoulder or waist and beaten with the hands.
2. A *tubla*, which was a drum with only one skin. The framework was sometimes made partly of metal.
3. A barrel-shaped drum with skin at both ends.

The tambourine was a small, flat drum with pieces of metal attached.

Cymbals were flat, circular pieces of metal to be clashed together. Sometimes the centres were saucer-shaped so that they would make more noise. There was another kind that was funnel-shaped.



*Funnel-shaped
Cymbal.*

Bells—of bronze with iron tongues were used. They sometimes formed part of a horse's harness.

There are several sculptures in the British Museum showing King Asurbanipal, a son of Sennacherib, who lived about 720 B.C. One shows him with his queen at a garden banquet where one musician plays a harp while the other beats with his hands on a drum. Another shows him after a good day's hunting pouring wine in gratitude over a slain animal, while two musicians play on asors. Each musician holds a plectrum in his right hand.

Another interesting picture shows four travellers in the mountains. Three of them play on lyres while the fourth carries a stick. Yet another bas-relief shows some national custom or festival being observed. Two dancers move to

the sound of the tamboura, while another man has a whip with which to make rhythmic crackings.

Drums or trumpets were used to help men work together in hauling loads, cutting down trees, and other work which needed a signal for concerted effort.

A queer custom was the singing of "alleluias" on triumphant occasions by trilling the tongue against the roof of the mouth. One hand was held to the throat. A very shrill noise was thus made.

In Assyria and other Eastern countries much music was based on the set of five notes to the octave called the pentatonic scale. This corresponds to any octave of black notes on the piano, and is the scale on which a number of old Scotch, Irish, and Welsh songs are based.

HEBREW MUSIC

No sculptures, manuscripts or instruments remain to show what the music of the Hebrews was like. The only knowledge of it comes from the accounts given in the Bible and by other Jewish writers.

At certain periods of Jewish history, music must have been important in national life. It was a different music from that of surrounding nations, for the Babylonians were very curious to hear the music of the captured Israelites. David in Psalm cxxxvii afterwards told how "We hanged our harps upon the willows in the midst thereof. For there they that carried us away captive required of us a song: and they that wasted us required of us mirth saying 'Sing us one of the songs of Zion.' How shall we sing the Lord's song in a strange land?"

The first mention of music in the Bible is in the fourth chapter of Genesis, where Tubal Cain is spoken of as "the father of all such as handle the harp and organ." Unfortunately the translators of the Bible did not know much about musical instruments, and so in different countries the names of instruments were translated as those best known to the people. The French version, for example, translates this as "violin and organ." The Hebrew word *ugab*, which was generally translated into English as "organ," signified a kind of pan-pipes.

Music and dancing became a part of religious ceremonies. When the Israelites had crossed the Red Sea, Moses sang a song of praise and thankfulness; Miriam took a timbrel (small drum) in her hand, and followed by other women, sang and danced. This was the first known example of antiphonal singing, that is, a sentence announced by one singer or set of singers and answered by others. There are several further accounts of this way of singing in religious ceremonies, and much later the method was adopted by the Christian Church.

Moses was ordered to make two trumpets of silver "that thou mayest use them for the calling of the assembly, and for the journeyings of the camps." A whole series of trumpet calls was devised for the use of the Israelites. Trumpets were to be used to sound an alarm in case of war, and also in the ceremonial of burnt offerings (Numbers x, 2-10). When Jericho was besieged the priests were ordered to sound seven trumpets.

Hebrew music was at its best in the time of the Kings David and Solomon. Both were great poets, and David was a fine musician. So great was David's skill on the harp

that as a boy he was called to cure King Saul of a nervous disease by the beauty of his music. This is one of the earliest records of music being used as a cure for illness.

When David became King of Israel he took a leading part in musical ceremonial. When the Ark was taken to Zion "David and all the house of Israel played before the Lord on all manner of instruments made of fir wood, even



Long Trumpet used by the Hebrews.

on harps, and on psalteries, and on timbrels, and on cornets, and on cymbals." The cornet mentioned here was probably the percussion instrument called a systrum.

The Levites were the official musicians of the nation. It is thought that they probably had some sort of training college in which those subjects belonging to the priesthood were taught. Poetry, prophecy, and music would all be included. Prophecy was divinely inspired poetry which was generally accompanied by music. Bells, called phaamon, were attached to the robes of the priests, and to the scrolls of the law.

David wrote the Psalms, and often named the tunes or the instruments to which they were to be sung. The fourth Psalm and others are headed "To the chief musician on Neginoth," possibly meaning the tune to which they were to be sung. Sheminith (Psalm vi) means an instrument of

eight strings. Another word that occurs frequently is "Selah," which indicated a pause in the singing, like that at the end of a verse of a hymn.

When Solomon built the new Temple he made arrangements for music on a very grand scale. According to the historian Josephus, "Solomon made two hundred thousand trumpets . . . and forty thousand instruments of music to record and praise God with, as the psaltery and harp of electrum." (Electrum was a metal of four parts gold to one of silver.) Certainly these could not all have been used at once, for there would not have been room for anyone else in the Temple.

Another interesting musical account in the Bible is that of King Nebuchadnezzar's orchestra. This orchestra gave the signal for the people to worship the golden image which the King had had made. The order was given "That at what time ye hear the sound of the cornet, flute, harp, sackbut, psaltery, dulcimer, and all kinds of musick, ye fall down and worship the golden image that Nebuchadnezzar the king hath set up" (Dan. iii, 5).

These instruments were given the names of those known to the English people when the Bible was translated. The cornet was a systrum, the flute was perhaps a single pipe, the sackbut was a kind of bagpipe. The shawm, also frequently mentioned in the Bible, was a single pipe. The Israelites, according to one historian, had thirty-six different instruments, but only about half this number are mentioned in the Bible.

The Hebrews also had songs of festivity and work. Isaiah (xvi, 10) mentions that it was usual to sing in the vineyards, and that social occasions were accompanied by instrumental music and singing (xxiv, 8 and 9). There

were songs at weddings, and dirges and laments were sung for long periods when there was a death in the family. Such an event was one of the few references to music in the New Testament. Christ went to the house of the ruler Jairus whose daughter had died: "When Jesus came into the ruler's house, and saw the minstrels, and the people making a noise, He said unto them: 'Give place, for the maid is not dead but sleepeth.'"

Most of the other references to music in the New Testament are to the singing of hymns. This was a link between the ritual of the synagogue and that finally adopted by the early Christian Church.

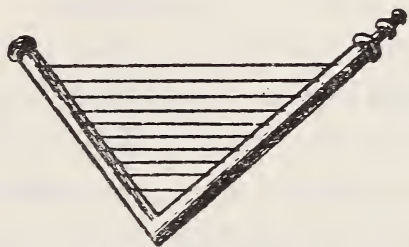
EGYPTIAN MUSIC

The ancient Egyptian civilization was one of the most important in its effects on the future culture of the world. The art of music was widely cultivated and was encouraged as an aid to religious rites, as a part of social festivities, as a sign of national power, as a help to work, and, most important of all, as an educational and moral influence.

Pictures and sculptures of Egyptian instruments which have come down to us range over a period of several centuries. They show, therefore, something of the progress made in the making of instruments and of the growth of the art of music.

Chief among the stringed instruments was the harp, of which there were many varieties. A fairly small kind was carried in front of the player as he walked, and was slung on to his shoulders. A larger instrument stood on the floor or on a stand. A picture was found in the tomb of Rameses

III at Thebes, of a man playing a harp which must have been just over six feet high. This was a very beautiful instrument with thirteen strings, and showed that musical art must have advanced quite a long way for a competent performance to have been given on it. The harp was considered especially suitable for sacred music. There was also



Triangular Harp.

the little triangular harp called a *trignon*. The Egyptian harp had no supporting pillar.

The lyre appeared in various forms. Dr. Charles Burney, the first English musical historian, said that the earliest Egyptian lyre was probably made with a framework of animal's horn and a fish shell as sound box. Later, the entire frame was made of wood, and often ornamented with the head of a horse or gazelle. At first the lyre in Egypt had only three strings, which were supposed to represent the seasons of the year—the lowest sound for winter, the medium one for spring, and the highest for summer. Then came the five-stringed lyre, suggesting the use of the pentatonic scale in Egypt; eventually the instrument had seven strings (see Chapter II).

The tamboura was a popular instrument for domestic and festive purposes. Its Egyptian name was *nofre*, which meant "good," and a picture of the instrument was sometimes placed over the door of a house as a sign of goodwill. The body of the tamboura was wooden, and the

strings were of catgut. There was also a short-necked variety rather like the Arabian *oud*. The Arabian instrument has no frets but has fourteen strings.

There were several other curious stringed instruments, including one shaped like a lyre, but standing six feet high and played with both hands. The Egyptians had no dulcimer but they had a kind of harmonicon.

The wind instruments were in great variety. There were pipes of reed which had generally four finger holes, though both three and five were known. The reed pipe played by Dervish dancers centuries later was called a *nay* and had six finger holes in front and one at the back. It was about eighteen inches long.

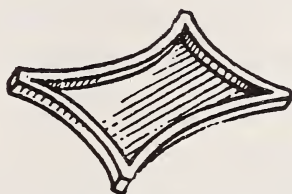
A very long flute was called a *sébi*. This is the same word as the Latin name *tibia* given to the leg bone, so probably the flute was made of bone. To reach the last finger hole the player had to stretch his arm to its fullest length. This instrument was only played by men.

The double pipe called a *mam* was played by women as well as men. The Egyptian trumpet was made of brass.

The general name for percussion instruments was *kem-kem*. There were three kinds of drum—a hand drum about two to three feet long, a shorter and broader drum beaten by two slightly bent sticks or by sticks with knobs on the ends, and a small hand drum like the *darabukkeh* which the present-day boatmen on the Nile use to accompany their pipes. This was also used by story-tellers. One other specimen was found made of wood inlaid with tortoise-shell and mother-of-pearl, and covered with the skin of a fish at the larger end.

The tambourine was a feminine instrument. It was round, or oblong with incurved sides. This is not unlike an

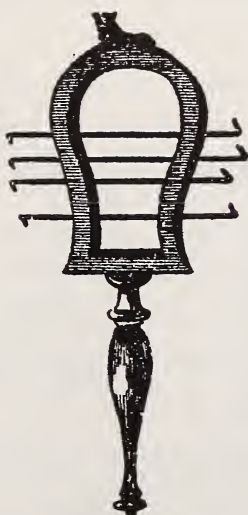
Arab instrument, the *doff* or *deff*, which is still used, and it may have been the Hebrew *toph*.



Curved Tambourine.

Another percussion instrument was a kind of square gong beaten with wood or ivory.

The *systrum* was a frame of metal threaded with three or four loose metal bars. Sometimes the bars ended in the shape of the head of a goose or snake, and sometimes rings were strung on them to add to the sound. This instrument was used by priestesses and holy women in religious processions. The priests declared that its sound drove away evil spirits. In recent times it has been used by a Christian sect in Abyssinia where it is known as the *sanasel*.



Systrum.

Then there were *crotala* (a kind of castanet), which were often shaped like heads, cymbals, clappers, and bells.

The largest bell was two-and-a-quarter feet high and was made in the form of a head and face.

Most of our knowledge about Egyptian music came from the accounts of Greek writers who went to Egypt. Plato lived for thirteen years in Egypt, during which he studied music scientifically. He recorded how methods of musical education were appointed by the government. "It was long ago known to the Egyptians that nothing but beautiful forms, and fine music, should be permitted to enter into the assemblies of young people. Having settled what those forms and that music should be, they exhibited them in their temples."

The profession of music belonged to certain families whose knowledge was handed on from one generation to another. Nevertheless, the general public took part in festivals and religious rites, and were very fond of dancing. Those musicians who were known as "minstrels of the gods" were concerned entirely with music in religious observances.

The Egyptians used music to give honour to their gods and goddesses. Herodotus (484 B.C.) gave an account of the festival of Diana at Bubastis. This was a river festival and "Men and women embarked together in great numbers. During the voyage some of the women beat upon small drums, while some of the men played on the flute. The rest of the people of both sexes sang, clapping their hands together at the same time."

At the festival to the honour of Osiris (the Egyptian god of good; he has some affinity, too, with the Greek Bacchus) the song of Linus or "Maneros" was sung. This song apparently spread to most parts of Asia Minor under different names, and in more recent times a similar air was

heard in Northern Persia. Among the Egyptians it was usually sung at funeral ceremonies. The festival of Osiris was celebrated with a procession in which women carried images. They were led by a flute-player who accompanied their singing.

“To these a youth awakes the warbling strings,
Whose tender lay the fate of Linus sings.
In measured dance behind him move the train,
Tune soft the voice and answer to the strain.”

Pope's translation of Homer's "Iliad."

When mourning the death of a king, twice a day men and women walked about in groups, singing mournful songs in praise of the dead and throwing dust on their heads.

Strabo, who lived about the time of Christ, described vocal and instrumental performances in praise of the gods. There was a book of hymns to the gods and to the rising and setting sun. The most important of these were the *threne* or lament for Osiris, the hymn to Saturn, and a chant called *Genethlia* or the Birth of Horus. One historian told of the existence of several learned works on the theory of music.

The Egyptians were very fond of dancing, and this, of course, was accompanied by instruments and by rhythmic clapping. Different kinds of dances were performed by different classes of people. Men alone gave very vigorous performances to the sounds of clapping or the snapping of fingers. Sometimes men and women danced together, and sometimes women danced alone to the sound of very soft instruments. Professional jesters and buffoons were also employed on gala occasions.

Sir G. Wilkinson says that "The custom of singing at their work was common to every occupation of the Egyptians." There are various old myths about the gigantic tasks accomplished by music, such as that which tells how Amphion built the walls of the ancient city of Thebes by the sound of his lyre. Perhaps the real interpretation of these stories is that the workers put forth their best efforts to the sounds of music.

This song of the thresher is one of the oldest known metrical poems of the Egyptians:

"Thresh ye for yourselves,
Thresh ye for yourselves, O Oxen.
Thresh ye for yourselves,
Thresh ye for yourselves,
The straw which is yours,
The corn which is your master's."

Translated by Dr. Birch.

GREEK MUSIC

Those Greek writers and musicians who studied in Egypt carried back to Greece all that they had learnt. Further thought and experiment added tremendously to the work they did, so that they and their followers built up a very highly organized study of the theory of music which formed the foundations of modern music. The practical music of Greece died away, but much of the theoretical basis remained for later scholars to build on.

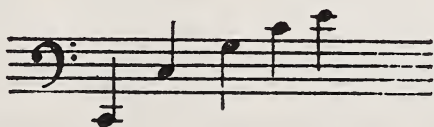
One of the most important of these musicians was Pythagoras, who is best known to most people by his geometrical theorem. Several great musical discoveries were ascribed to him. He added an eighth string to the lyre, and then showed how to split the octave into two distinct

tetrachords (sets of four ascending notes). He discovered the numerical relationship of notes by means of the number of vibrations needed to produce different sounds. He discussed the harmony of the spheres, and he was said to be responsible for the Greek system of musical notation (see Chapter V).

The numerical relationship of notes depends first of all on the fact that no note is complete in itself (except in certain very simple reed instruments), but is made up of other higher notes called harmonics. The difference of the strength of these harmonics in different materials makes the difference in the quality of tone in the various instruments. The sound, for instance, of an oboe is quite distinct from that of a violin.

Look at the piano and see how the strings get shorter and thinner as the notes get higher in sound. The modern piano is made according to the mathematical principles discovered by Pythagoras.

He invented an instrument called a monochord to demonstrate those principles. This consisted of one string which was divided into sections to show how different notes could be produced on it. By dividing the string exactly in half, a note an octave higher could be sounded. This same note could be made by a string vibrating at twice the speed. Two-thirds of the string would make a note a fifth higher, and all the other notes had mathematical proportions. The first five harmonics of low C are



thus forming in close position the common chord



The sixth harmonic is B \flat which makes the chord that is known as the dominant seventh. New notes occur among the upper harmonics until all the sounds of the major scale are there. Depress the G below middle C on the piano so slowly that it does not sound; then play low C fairly strongly and the G will sound above it. That is because it is a harmonic of C. If the same experiment is tried with C \sharp there will be no sound heard above C, because C \sharp has no relationship with it.

If these notes are found by scientific experiment some of them will sound a little different from those on the piano. That is because of a scheme of tuning adopted in the eighteenth century which divided the octave into twelve equal semitones, and thus in some cases slightly altered the natural pitch of the note. This system was called "equal temperament" (see Chapter VIII).

The laws exemplified in this single note relationship govern the rules of harmony (the use of chords) and modulation (the changing of key).

There were three different kinds of music in Greece:

1. Diatonic—that is, made up of tones and semitones. Most of our music is diatonic, as it is based on major and minor scales.
2. Chromatic—consisting of semitones; the scale made by playing every note in an octave on the piano-forte.
3. Enharmonic—consisting of quarter-tones. This, of course, has disappeared in European music,

but the word still survives as the term to express the same note by different names, e.g. C# is the enharmonic of Db. In ancient Greece and for centuries later C# and Db were different sounds.

Different parts of Greece had different foundations for building melodies and these were finally collected into a complete scheme under the title of modes. Each mode kept the name of the part of the country from which it came. Mode was another word for mood, a term which was used about the fourteenth and fifteenth centuries to express time division (see Chapter V). In ancient Greece the word applied primarily to a special arrangement of notes, but certain writers think that it might also have had some reference to time and speed.

All Greek musical theory was based on the arrangements of tetrachords. According to the tetrachords used, so were the different kinds of music and the different modes.

The chief modes were:

Hypodorian	A to A on the white notes of the piano.			
Mixolydian	B	"	B	" " "
Lydian	C	"	C	" " "
Phrygian	D	"	D	" " "
Dorian	E	"	E	" " "
Hypolydian	F	"	F	" " "
Hypophrygian	G	"	G	" " "

Through the following ages theoreticians have become somewhat confused, and so the pitch of some of the modes has been changed to one which was not in accordance with

the Greek system. The Dorian mode is often taken to be D to D, and many composers have written works "in the Dorian mode" which are really in the Phrygian.

Different modes were used to express different moods. Soft and sorrowful music was written in the Lydian; the Dorian was grave and magnificent and was used for martial music. The Æolian, an old mode that was later discarded, was said to be "grand and pompous, though sometimes soothing, as it is used for breaking horses and the reception of guests; and it has likewise an air of simplicity and confidence suitable to pleasure, love, and good cheer." The Ionian, another discarded mode, was rough and austere, while the Phrygian was used for religious ceremonies.

The study of rhythm was of vital importance with the Greeks. It was mixed with all their greatest philosophies. Particularly it was considered of great importance in speech, and as one of the chief functions of music was to accompany speech and song the rhythmic laws of speech governed those of music (see Chapter V).

The chorus of Greek plays was given in the antiphonal manner. One choir sang the strophe or verse and another choir answered with the antistrophe.

Rhythmic movement was also a great force in Greek education, and music was used to direct this movement. The Pyrrhic dances which were a kind of military training showing all the movements of war were directed chiefly by the clashing of cymbals. Some dances had an accompaniment on the *aulos* (a single reed pipe) and some had a song accompaniment. Eventually a chorus master was installed to direct both action and music.

Greece had much the same instruments as Egypt, but

the Greek musicians improved the form and capacity of many of them.

The lyre was largely used to accompany song, and sometimes gave a different melody instead of following that of the voice. Such practices, and that where one of two instruments playing together put in more notes than the other, were thought by some theorists to be detrimental to the art of music. A large form of lyre called the *kithara* was very popular. Oyster shells were used in the manner of castanets. Pan-pipes were much liked and favoured by Apollo. The particular instrument dedicated to Apollo was, however, the *aulos*.

Music was interwoven with the stories of the Greek gods and heroes, and some of the latter owe their chief fame to their musical abilities. Apollo, the sun god, was also the god of the muses and therefore of music. He was credited with great skill in playing the lyre, to which he also sang, the aulos, and the pan-pipes.

Plutarch said that all dances and sacrifices in honour of Apollo were performed to the sound of the flute. The Pythian games were founded in his honour. These were contests of skill in poetry, music, dancing, and athletics. Such contests were held in various parts of Greece in honour of different gods, but the Pythian games were chiefly devoted to the arts of which Apollo was patron. They were visited by all the great poets, who sang odes in honour of the god.

The muses were also concerned with music.

“Calliope the deeds of heroes sung;
The choral lyre by Clio first was strung;
Euterpe the full tragic chorus found;
Melpomene taught lutes their soothing sound;

Terpsichore the flute's soft power displayed;
By Erato the pious hymn was made;
Polymnia to the dance her care applied;
Urania wise, the starry course descried;
And gay Thalia's glass was life's and manners' guide."

Epigram of Callimachus.

The story of Hermes and the lyre has been told in Chapter II. Bacchus, the god of the vintage, was also regarded as the god of song. In festivals to his honour musicians sang and played on lyres and flutes. He was attended by fauns and satyrs playing on timbrels, cymbals, bagpipes, and horns.

Minerva, the goddess of wisdom, was supposed to have invented the flute and to have been a skilled performer on it. She gave up playing it because she saw in a pool that it made her pull faces to blow it. Instead she started to play the lyre.

Pan, the demi-god who led a troop of fauns and satyrs, was the inventor of the syrinx or pan-pipes. Syrinx was the



Panpipes or Syrinx.

name of a beautiful maiden whom Pan loved. She did not like him and ran away from him until she came breathless

and tired to the river. She begged the nymphs to save her from her pursuer, and just as Pan thought he had caught her they changed her into a bundle of reeds. Pan sighed over the bundle of reeds in sorrow, and from them came a sweet, faint sound. So he bound them together to make his pipes that he might always have *Syrinx* with him.

Olympus and Marsyas were famous musicians. Orpheus was noted for the power his music had over wild animals, and the sound of his lyre silenced the sirens, who lured mariners to death with their songs. Arion, a great singer, was captured by some sailors. They tried to compel him to jump into the sea, but he asked first to be allowed to sing a song. The request was granted, and when the song was finished Arion jumped. A dolphin which had been charmed by his song took him safely to land on its back.

The Greeks attributed great healing power to music. Nervous diseases, epilepsy, insanity, and sciatica were supposed to be cured by it. Homer told how the plague at Troy was dispelled by the power of music. Certainly music exercises a soothing influence on the nerves, but doctors now would laugh at the idea that the sound of a flute could cure sciatica by causing vibrations of the nerves which help to move the pain.

Just as music was thought a necessary part of the education of heroes, so the later philosophers stated that it should be conceded an important place in the training of all cultured people. They considered that music should be recognized and encouraged in the life of every civilized state.

Plato in his Seventh Book of Laws said that "young people should learn music from thirteen to sixteen years of age; during which period he supposed they might be

enabled to sing in unison with the lyre, and to distinguish good music from bad; that is, such airs as were grave, decorous, and likely to inspire virtue from those that were of a light and vicious cast.”—BURNLEY.

CHAPTER IV

Music in Medieval Europe

THE CIVILIZATION OF GREECE WAS ADOPTED BY the Roman Empire, and spread into those countries which it conquered. When Rome became the headquarters of the early Christian Church all branches of learning and culture, including music, passed into the care of the Church.

The music of the early Church, therefore, was founded on the work of the Greek theorists and copied some usages from the pagan festivals. Other things connected with these festivals, the use, for example, of cymbals and drums, such as those used in the feasts of Bacchus, were sternly forbidden, because the rites in which they had been used were so contrary to the spirit of the Church. The music of the Jewish temple also greatly influenced the music of the Church, and many things were preserved from it.

The early Christians sang psalms and hymns. Some hymns from the earliest centuries are still sung in a slightly altered form in churches to-day. Among these are the "Veni creator spiritus," "Adeste Fideles" (O come all ye faithful) and the "Gloria in Excelsis," sung at Christmas time.

Nothing is known of music for many centuries except that of the Church. For several hundred years even the church musicians taught their melodies by ear, and only

from about the sixth century was there any method of writing music (see Chapter V).

In the sixth century Pope Gregory decided that the melodies of the church must be clearly understood, and that in all countries which adopted the Christian faith they must be sung in the same way. Because he collected these melodies and had them written down they have been known ever since as Gregorian chant. Another name given to this type of singing, which moved with slow, even notes, was plain-song.

Gregory gave rules for the composition of church music, and the way in which it should be used in the services. He set up two schools of music in Rome, and when his missionaries went into other countries they did the same there.

When St. Augustine came to England he and his followers approached King Ethelbert singing litanies. About a hundred years later a famous school of church music was founded in Northumberland. Milton told how in the reign of Egbert music and other forms of culture began to flourish among the Saxons. The Venerable Bede, the first English historian, was also a skilled musician.

Church music adopted from the Greek system only those modes which correspond to our scales of C, G and F major and A, E and D minor. On one of these each *cantus firmus* or "fixed song" was based. Within such limitations there was not much chance of development. Moreover, constant singing in unison (everyone singing the same notes) was inclined to be monotonous.

When all the people in a church sang together voices were not all of the same pitch. So the idea came of singing the same tune a fourth higher while another voice sang in octaves with the new part, that is, a fifth lower than the

original tune. To our ears this sounds very bare, but it has a certain rough dignity.

This method of singing was called *organum*. Some writers say that the name was given because such parts could also be added on the organ, but the theory is not generally accepted. The *organizing* of the music was something apart from its accompaniment.

For several hundred years only the intervals (distances of pitch) of fourth, fifth and octave (all "perfect" intervals) were allowed. Then the greater sweetness of the third and sixth were discovered.

From that came the invention of *descant*, a freely-moving part built round the *cantus firmus*. This ornamental part often moved in quicker notes than the theme itself and became at times so quick and gay that musicians were re-proved by the church fathers for irreverence. The descant was governed by strict laws as to the intervals which could be used and the way in which the parts should move.

From a combination of organum and descant grew *counterpoint*. The word means "point against point," and the name was given when the notes were written as "points" on the staff (see Chapter V). Counterpoint was the foundation of music for several hundred years. Handel and Bach (see Chapter VIII) were the great musicians who expressed all the finest developments of the contrapuntal (music written in counterpoint) age in their music.

Contrapuntal music was first written for voices and later the same style was copied for instruments. It was therefore a series of melodies of which each had to sound effective by itself, and they must, of course, sound well when sung or played together.

Counterpoint gave musicians great pleasure when they

discovered the fun of inventing canons and fugues. A canon was a melody sung by one voice followed by each of the others a bar or so later as each in turn began the melody at the same pitch or at a given interval. A "round" was a very simple canon which began again as soon as it finished. There are hundreds of old English rounds or canons like "Three Blind Mice."

The earliest known example of English composition was that of a monk, John of Fornsete, who wrote the famous canon "Sumer is i-cumen in." This has four voices singing the canon while two others keep up a "ground bass," that is a few notes constantly repeated while the main theme weaves its way above them.

A fugue was a rather more elaborate composition in which one voice announced a short melody, which was answered by a second voice giving the same melody at a different pitch, while the first voice sang a different tune. Then a third voice sang the subject again an octave higher or lower than the first voice, with the second voice singing the counter subject, and so on until all the voices had entered. Four was a usual number. After this all the voices mingled in some different theme, only to return again and again to the main subject in various forms, until they joined in a grand finale. When musicians became skilled in modulation (changing from one key to another) fugues became very elaborate compositions.

To the musical scholars in the monasteries we owe all our knowledge of the music of the time. They wrote about music as they heard it and made it. They found new ways of composing on which all the music which came later was based. To the monks also we largely owe the system of notation which we still use (see Chapter V).

In the early days of the church the harp and psaltery were generally used as instruments to accompany the voice. It was told of Robert Grosseteste, Bishop of Lincoln, that

“He lovèd much to hear the harp,
For manné’s wit it maketh sharp.”

From an old poem, written 1303.

Very soon mechanical devices added to the old pan-pipes led to the new instrument, the organ. Bellows were used to put air into the pipes, and the player pushed slides to make the sounds he wanted. When these slides became a sort of keyboard they were at first so large that the whole fist was used to push them down.

Many contrivances were tried and many styles of organ invented. There were portable organs called regals and portative organs, as well as the larger ones that stood permanently in churches. Surely the strangest of all must have been that erected in Winchester Cathedral in the tenth century. Twelve bellows were arranged in the upper row and fourteen in the lower. “These by alternate blasts supply an immense quantity of wind, and are worked by seventy strong men, labouring with their arms, covered with perspiration.” There were two players, and it was not surprising “that everyone stops with his hand his gaping ears, being in no wise able to draw near and hear the sound . . . The music is heard throughout the town.”

Most organs were much smaller than this, and their sounds were frequently supplemented by other instruments. Thomas Hardy in “Under the Greenwood Tree” tells the story of a dispute in a village church when the old instrumental players were displaced by a new organ

which would do all their work and more. This was as late as the early part of the nineteenth century.

While the Church took care of the theory of music and developed various styles of composition the people had their own music. Unfortunately very little is known about this until the later Middle Ages, but it is quite inconceivable that there can have been no music for the people for some hundreds of years.

The Latin language, to which all church music had been written, and which was used for all prose and poetry for hundreds of years, gave way at last to the tongues of individual countries. From the south of France (Provence) came that form of French known as the Romance language, from Germany came the Gothic style of German, and the English language was eventually crystallized in the works of Chaucer.

Side by side with these languages grew a secular music. It was created by the professional musicians of the different countries. These were often of high rank and were received as honoured guests in the houses of the nobility. They travelled in lordly style, the chief among them having lesser musicians and servants in attendance.

In France there were the troubadours from Provence and the Trouvères from the north. They were attended by jongleurs, the players of instruments who accompanied their songs. The accomplishments of these musicians had to be very varied. In a book of "Advice to Jongleurs," written in 1210, it was stated that a jongleur should be able to play the pipe and tabor, the citole, the symphony, the mandore, the manichord, the seventeen stringed lute, the harp, the gigue, and the ten stringed psaltery.

The troubadours themselves had to be accomplished

poets and makers of melody. They travelled from court to court, singing praises not only of brave deeds of chivalry but more especially of the beauty of the ladies of the court. They entertained the company with stories told to music, and they improvised short songs to suit the mood of the moment. The musicians at any time had to be ready to provide music for dancing. One of the most famous trouvères was Adam de la Hale, who composed a kind of opera called "Robin et Marion."

The gayest of the songs and dance tunes were often played by the lesser musicians for the delight of the people clustered in the courtyard, or in the villages outside. So they became known to the general public.

In Germany there were the guilds of musicians called Meistersingers (master singers) so celebrated in Wagner's opera of that name. Hans Sachs (1494) was the most famous of all these musicians. The theme used by Wagner



in his opera "Die Meistersinger" is taken from a song of the mastersingers, and Sachs is one of the chief characters. Indeed Wagner is said to have known their music very well.

Later in Germany, about the thirteenth century, came the Minnesingers, of whom the most famous was Walther von der Vogelweide. The lives and music of both master-singers and minnesingers were much like those of the troubadours. They seem, however, to have kept a greater independence and their music showed the simple lyric quality of all true German song. Neither did they scorn to sing of the simple things of peasant life.

England from quite an early date had minstrels. Their most popular instrument was some form of harp. Probably this came first from the Keltic harp used by the bards of Wales. The original Welsh harp was called the *crwth*. Some knowledge of music and minstrelsy was thought necessary to every well-educated person.

King Alfred was noted as a minstrel. A story was told of how, when the country was invaded by the Danes, he penetrated the Danish camp by posing as a minstrel. In this way he was able to learn the Danish secrets of attack. When he established the university at Oxford music was one of the subjects set for study.

King Richard the Lion-hearted was famous as a troubadour. He spent more of his life abroad than in his own country. Blondel was his minstrel, and on one occasion was supposed to have rescued him from prison by means of a song.

One famous minstrel song of England was the "Song of Agincourt" in praise of Henry V. Henry, however, was a man of action rather than an artist and he discouraged this method of celebrating his deeds.

In course of time the minstrels of England and the jongleurs of France became less honourable in their ways of life and earned a very bad reputation. At last the best of them in each country banded together into a society and their respective kings granted them certain rights and privileges.

Certain musicians in English towns were instructed to carry out the duties of heralds and watchmen, to sound the hours and to provide music on festive occasions. They were called *waytes*, a name which still survives in the now

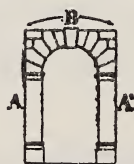
old-fashioned word "waits" used for people who sing Christmas carols.

The word "carol" means a form of song and dance and came from the time when dances were used as part of church ceremonial. This, of course, was a survival of both pagan and Hebrew custom. At various times the church authorities had to suppress dancing because it became corrupted. At last the custom of dancing in churches died out in most places, but it survived in Spain until quite recent times.

Outside the churches dancing became a popular form of amusement. The people made their own songs and danced to them. These songs were generally very simple. They might have only one phrase sung twice or four times with a special finish to mark the end, as in "Poor Mary sat a-weeping." They could have a verse and chorus like "Pop goes the Weasel," making two parts to the tune. This is called *binary* or two-part form.

In some places the custom grew of singing and dancing to a chorus followed by a soloist singing a verse, then the chorus again, then another singer adding a different verse, until people were tired. This was called a "round dance" or *rondeau*, because the dancers were in a ring and the music kept coming "round" to the same tune. Later on composers for instruments copied this idea in compositions that had a main tune, A, followed by a new melody, B. Then came A again, followed by another new melody, C. This arrangement could continue as long as the composer liked, and then he finished off with an elaborate version of A. This style of composition, A: B: A2: C: A3, was called Rondo.

Another form of dance or song tune had three parts—a first tune A, followed by a contrasting tune B, and then a return to the first tune A. This is rather like an arch, made, as all good arches are, with two similar supporting sides. Pieces in three sections are said to be in Ternary form. A simple example of early date was “The Bluebells of Scotland.”



The people made up songs about things which interested them. They told stories in song, they sang of the things of the countryside, they sang of quaint adventures, and they sang love songs.

Some towns had companies of actors who gave performances in the open air. The plays always contained some songs. The “Coventry Carol” came from the mystery play performed at Coventry.

The songs made by the people themselves were never written down: the people did not know how to write them. When someone made a song that was liked it was sung so often that the people round about got to know it and they sang it to others. When songs are learned by ear they become slightly varied as they pass from one person to another. That is why there are different versions of these folk-songs (people’s songs) and dances in different parts of the country.

The folk music of every country shows something of the character and qualities of its people as well as the general state of culture. When culture becomes highly

organized folk music dies out and art (cultivated) music takes its place. This has happened in England and other western European countries. The folk tunes of France were gay and neat, with easily sung phrases; those of England seemed typical of the freshness of the English countryside and had a pleasing lyric quality. The songs of Germany contained a beauty of melody that portrayed the love of song inherent in the German people. Russian songs were very simple in form, with a strongly marked rhythm.

Folk-songs were accompanied by folk instruments. The people made all sorts of experiments with stringed and wind instruments. All shapes and styles of sounding boards had strings attached to them, and all sizes and materials were turned into tubes through which to blow in the attempts to make music.

The dulcimer, spitzharf, rotta or rotte, and the psaltery were all known. The cittern or citole was an early form of lute with a flat back, used to accompany singing. The gittern or guitar was popular, as was the mandore, a small form of lute. An early form of violin was called the viol. The favourite instrument in Russia was and is the bala-laika. At last lutes became the most popular instruments. Stringed instruments played with a bow were the last to develop, but they proved the most satisfactory.

Horns and flutes were made of wood and metal and were used for many purposes. Brass trumpets were used on state occasions; the French people adopted a curved hunting horn; the wayte pipe was a large wooden tube with a bell end. Its more usual name was the *shawm* or *shalm*.

Many such instruments are still used among the people

in various countries. In a German museum there is a curious wooden horn used long ago on formal occasions for town events. It is over seven feet long, and while one end lay on the player's shoulder the other had to rest on the floor. About this time, too, experiments were made in twisting the long tubes of metal horns and trumpets so that the players could manipulate them more conveniently.

To finish this story of the fifteen hundred years of music, from the beginning of the Christian era, we must once more consider the church musicians. In the fourteenth and fifteenth centuries they had learnt much from secular music, from the troubadours and minstrels and from the music of the people. Their counterpoint had become much less rigid, and their music was much freer and richer in consequence. Moreover, it had taken on rhythmic qualities due to the rise of measured music (see Chapter V) and the greater attention paid to the union of words and music. This led to the realization of phrase as we know it, that is, music divided by cadences, or breathing places, just as words are punctuated by commas and periods.

There were two great homes of church music at this time, Italy and the Netherlands. It was natural that Italy, the centre of church doctrine and the home of natural voices should lead in the creation of church music, but at no time, either before or since, has Flemish music flourished so greatly.

The first great Flemish musician was DUFAY, born at the end of the fourteenth century. He spent several years in the Vatican choir, but his chief work was done at Cambrai where he was greatly esteemed.

Then came JOSQUIN DES PRES, born 1445, who was noted as a composer of masses and other church music.

Like most of his contemporaries he had some experience in the Vatican choir at Rome.

The last and greatest of the Flemish composers was ORLANDUS LASSUS, or as he is often known by his Italian name, Orlando di Lasso (1530). Lassus, like his predecessors, wrote secular music as well as church music. Indeed it was a general practice to take a popular secular tune and adapt it to sacred words.

The greatest of all the church musicians was the Italian PALESTRINA, so named from the village near Rome where he was born in 1526. All his life he was connected with church music, from the time he was a choir boy in one of the churches in Rome. Later he returned to Rome to study composition, probably under Arcadelt, a noted Flemish musician.

He was appointed to a post in the Papal Chapel, but had to give this up a few years later because he was married. A close connection with the Chapel was always maintained, and after he had held posts in various churches in Rome he was given the official post of composer to the Vatican.

Palestrina's work showed how contrapuntal music could be used to express the true spirit of worship. In 1562 the Council of Trent met to discuss the abuses which had crept into church music. Chief among them was that the elaborate methods of counterpoint in which the various parts probably sang different words at the same moment so confused the words of the service that they could not be understood. Also the old-established habit of using well-known melodies adapted to the words of the Mass gave an unsuitable atmosphere to holy words.

The works of Palestrina were used to show that contra-

puntal music could be so written that not only were the words clearly heard, but the spirit of prayer and praise and of true holiness could be most beautifully expressed. The exquisite purity and spirituality of Palestrina's music has been the admiration of musicians ever since. Many have tried to achieve it, but none have succeeded.

His most famous work is the *Missa Papae Marcelli*, a Mass written to the memory of Pope Marcellus, who died after he had been in office for only three weeks.

There were many other Masses of equal beauty and musicianship. Palestrina also wrote many hymns and a large number of motets, or sacred part songs. Motets were often composed to Biblical words. Besides these he wrote madrigals (secular part songs) and songs.

His music was based on the ecclesiastical modes, and must not be listened to as if it were in modern keys. Neither did he use bar lines. There was, however, a definite sense of rhythm, and the line of the music and its cadences must be followed, and not a regular accent.

The sole aim of the composer was the right musical interpretation of the words and spirit of the service. Palestrina's compositions were very many, and they can still be heard frequently. He died in 1594 and was buried in the Church of St. Peter in Rome.

CHAPTER V

The Story of Notation

WHEN WE OPEN A BOOK WE SEE GROUPS OF THE signs we call letters, and each group makes a word. We can make sense of sets of words by means of the "punctuation marks," which show how the words should be grouped. From successive groups or sentences we learn the story the book tells.

What do we see when we open a book of music? We see a number of signs which make a picture of sound. The sounds themselves are shown by egg-shaped blobs called notes and are placed on sets of five lines called staves or staves. According to their highness or lowness on the staff so is their highness or lowness in sound. They picture the length of the sounds by having black or white heads, stems or no stems, or stems with one or more tails. There are signs for silences too, called rests. Then there are the signs called sharps and flats which show when sounds corresponding to those on the black notes of a keyboard instrument are to be used, and the natural which shows when they should not be used. Besides these there are the signs which group them all into sentences.

Music is a language and notation is its alphabet. Because music is most satisfactory as "spoken" or sounded language there must also be signs that refer to the different

speakers or performers. Thus a page of music for a pianist, a violinist, a choir, or an orchestra contains signs for the performers. In order to understand what these pages say, one must know the musical alphabet and all the other signs.

The language of music took nearly two thousand years to develop into the form which it has had in Western civilization for the past three hundred years.

The ancient nations of Egypt, Greece, and Rome had their methods of writing music. The complicated Greek system of scales and its notation gave the foundation for our present system.

Instrumental music caused the first need for notation. How could a player accompany a singer if he did not know what was to be sung? For singers notation was a simple matter, for the musical sound followed the natural intonation of the voice in speaking. Various signs were used to denote this, some of which still remain in the signs by which the accents of poetry are shown — *u*. The term "a foot" of poetry, meaning one measure, comes from the ancient Greek habit of beating time with the foot.





Each string of Greek instruments, like the lyre and kithara, had its own name, but it would have been very clumsy to have to write the full name every time a particular string had to be used. A plan which used the letters of the alphabet in a curious order was substituted. If the note was to be very slightly raised (sharpened) the letter was turned round; if it had to be sharpened still more it was turned upside down.

The Greek Hypodorian mode (A to A on the white notes of the piano) was really the beginning of our present notation. The musicians of the Middle Ages decided to

adopt the first seven letters of the alphabet to name these seven notes of the octave.

Rhythm was considered very important by the Greeks and was closely connected with words. A long syllable had to have a long note, and it was written for instrumentalists (singers were supposed to know through the words) as it is still written for the scansion of poetry:



The curfew tolls the knell of parting day.

This was twice the value of a "short," just as a crotchet  is twice the value of a quaver . There was a "three time long"  which equalled three shorts like a dotted crotchet, a "four time long"  like a minim, and so on.

A dot was placed over the sign to show the accent. Every note sign had a corresponding sign for the silences now called rests. In Greece they were called "empty times."

After the great period of Greek civilization the art of music was kept alive largely by the early Christian church. Though some form of letter notation seems to have survived, it was very incomplete. Only the records of the Greek theorists were left.

Church music was sung without instrumental accompaniment, and most of the melodies were taught by ear. After a time it was thought wise to have some system of signs which would remind the singer of the tunes he had learnt, and a new system called Neumes was invented.

The Greek theories of speech used accents to show the rise and fall of the voice. These were the "acute" accent, , to show a rise of the voice; the "grave," , to show

a fall of the voice; and the "circumflex," \wedge , to show a rise and fall on one syllable. These accents still survive in the French language, though somewhat differently used.

No one knows who first thought of applying these accents to musical sounds, but by the middle of the sixth century the system seems to have been generally adopted. There were differences in the signs in different countries, but the main idea was the same.

The simplest forms were called "virga," an upward stroke $/$; "punctum" \bullet from the grave accent, and "clivis" \frown from the circumflex, showing a high, followed by a low note. There were very many combinations of these signs, and in the course of several centuries they gradually changed their forms.

For example, in writing an upward stroke a quill would naturally make a slight dot on the wax or parchment as it finished, $/\bullet$. In time this dot was treated as part of the sign, and elaborated until it became $/\blacklozenge$. When horizontal lines were added to show the relative distances of the notes, naturally, the square part of the note was placed on the line.



The neumes showed no time value at all; the lengths of notes depended on words and so were left to the discretion of the singers. The church musicians in the monasteries invented neumes, and so, of course, they were used to write settings of the church services.

As musical composition grew more elaborate it became necessary to have a more exact means of writing it down. Various systems of horizontal lines were tried. "Points" like the punctum of the neumes were written or pricked on




the lines to indicate sounds. Although these ideas of a staff probably began early in the tenth century it was not until the time of Guido d'Arezzo a hundred years later that the staff and our present method of using the first seven letters of the alphabet to name the notes of the octave were adopted.

Guido d'Arezzo was a Benedictine monk and a very clever musician. He invented a number of improvements in the methods of writing music. He used the monochord (see Chapter III) to show his pupils how the different sounds were made. This was an instrument of one string with a bridge which could be placed at different notes from the second A below middle C to the G above.

The monochord had been used for some time before the discovery was made that from the complete string without a bridge the G below A was produced. From this note G the whole *gamut* (scale) or range of sounds on the modern staff was used.

The first definite idea of pitch given to the neumes was a line drawn across the page and marked with an illuminated F from which we get our bass clef sign  or .

All notes higher than F were written above the line, and all lower notes below it.

Then another line was added to represent middle C, marked with the C clef  or . The word "clef" in French means key, and one writer of the time explained that the clefs "unlock the door, and give access to the knowledge of the notes." Other notes were used occasionally as clefs, but of these only G has remained as our modern treble clef .

The C clef is used in orchestral music.



The next line to be added to the staff was between F and C, for A. Next, a fourth line was used either above or below the others. This four line staff was used for a very long time, and is still used for plain-song. In many old cathedrals and churches large sized music books showing the four line staff can still be seen. In Las Palmas Cathedral one is placed in the middle of the choir so that all the members can read from one copy.

The line F was often coloured red and C yellow. The other lines were drawn with black ink or scratched on the parchment.

Another method of singing notation came from Guido d'Arezzo. There was a Latin hymn of which the first note of each of the seven lines began on successive notes of the scale of C. Guido used the syllables sung to these notes as a help in sight singing. This idea was copied by the inventors of the Sol-fa method of sight-singing, but they changed the sound *ut* to *doh* because that is an easier syllable to sing.

*UT*queant laxis
*RE*sonare fibris
*MI*ra gestorum
*FA*muli tuorum
*SO*lve polluti
*LA*bii reatum
*SA*ncte Johannes.

Music could not go on without some method of indicating time, and so Measured Music came into being. This is often called "square and lozenge" music because of the shapes of the notes. It was a revival of the Greek longs and shorts, but the method of showing them came from the neumes.

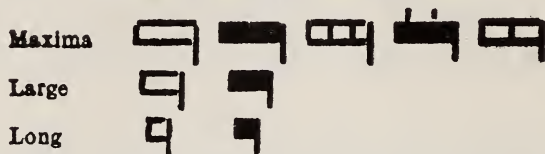
All music at that time was much slower than in present days. All through the history of music learned men have written about the ills that crept into "modern music." Until about the sixteenth century much of their anger was directed against the splitting of notes into shorter and shorter parts, which they criticized as being frivolous. In 1322 a Papal Bull was issued to try to suppress semibreves and minims.

Here is a table of notes. The breve (the name means "short") is fourth down the list. The semibreve (half-short) was thought to be a very short note, while the minim (little note) was so skittish it was quite irreverent. Secular music (music not connected with the church) was probably responsible for the general quickening of music. One could not dance at the slow speed of church music. Now, of course, a semibreve is our longest note.

As variety of note length became general some system of grouping was necessary. The church musicians started with a grouping in threes as the "Perfect Mood," because the number three represented the Trinity. "Imperfect Mood" was a succession of groups of two. These groups were called "major" if the notes were longs or their equivalent, and "minor" if they were breves. A circle at the beginning of the staff was one sign which indicated perfect mood, and a broken circle C showed imperfect. This broken

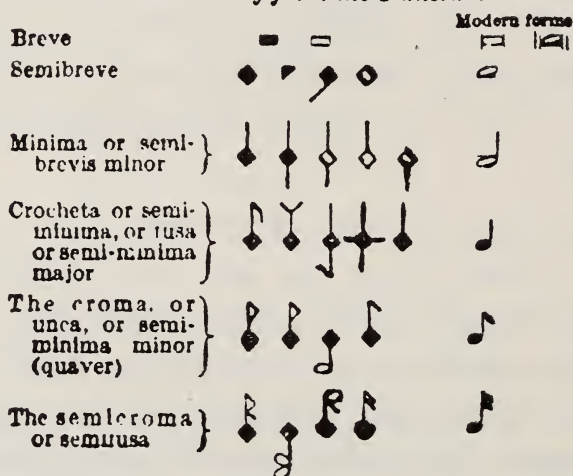
circle is still sometimes used to show four crotchet beats in a bar. "Time" was a similar grouping of semibreves.

Notes deriving from the Virga



These notes could also have their tails going up. The little divisions in the maxima were a way of marking perfection or imperfection. They could also be applied to the large.


Notes deriving from the Punctum



Modern form

semibreve		whole note
minim		half note
crotchet		quarter note
quaver		eighth note
semiquaver		sixteenth note

Rests were shown by vertical lines of different lengths on the staff. Of these the semibreve and minim which occu-

pied half a space are still in use, but they have become horizontal bars: 

The regular number of five lines to the staff became settled towards the end of the fifteenth century. Before that the number of lines varied between four and twenty-four. Leger lines (small lines for notes above or below the staff) were not used until much later, and so fresh lines were added across the entire page for all necessary notes. Five lines were finally chosen as a convenient number for the compass of a voice or for string or wind instruments.

While the church musicians had developed "measured music" the secular instrumentalists had been writing their music in quite a different way. This was called *Tablature* from the wax tablets on which it was written. The system was something like that used in modern dance music for stringed instruments like the ukulele. It showed a pattern of the strings on the frets of the lutes and had "points" to show which string was to be played. The fingering was also written. Instead of the "perfect" system of dividing the bar into three parts, tablature took as standard the division of notes into two parts. Extra length, and the division into three parts was shown by a dot placed after a note. *Tablature* for wind instruments was based on a plan of the finger holes.

A combination of measured music and tablature resulted in our present system. The long and square notes disappeared, and the lozenges became oval. Vertical lines had been "scored" on music for several voices to show where they should be together. From this comes the modern word "score" for the book of a musical composition.

The vertical lines were soon used much more freely to show accent by dividing the music into bars or measures, like the "feet" of poetry.

The signs for notes which had no names of their own—those represented by the black keys of the piano—gradually came into general use as the sharp \sharp and flat \flat . The natural \natural contradicted them and showed a return to white keys. These signs were first known as "false music" or *musica ficta* and aroused great opposition because their use was different from the ancient teaching. They were too serviceable to be given up, and were soon firmly established as a part of notation. As the complete cycle of major and minor keys was developed, the double sharp \times and the double flat $\flat\flat$, were adopted.

Compared with the length of time taken for the system of staff notation to grow, the adoption of all the other signs seemed very rapid. There were key signatures of sharps and flats, legato and staccato signs, slurs and ties, leger lines, and from Italy, which was the chief country of musical learning at the time, all the words of instruction for speed and expression.

Two figures called the time signature were placed on the staff at the beginning of a composition. The upper one told how many beats there were in a bar. The lower one explained what kind of note the beat equalled, by telling how many of that note were contained in a semibreve. Thus $\frac{3}{4}$ meant 3 crotchets in a bar (the crotchet being the fourth part of a semibreve).

By the time Bach and Handel lived notation as we now know it was established. About that time, too, the engraver's art was first used to reproduce the composer's manuscript. Music is still engraved on to a pewter plate.

The lines of the staff are drawn by hand, the notes themselves are put in by a series of punches, and other signs are added by hand. Nowadays this pewter plate is transferred to a paper copy and thence to a zinc plate; the final printing is taken from that.

CHAPTER VI

How the Piano Came to Us

STRINGED INSTRUMENTS PLAYED FROM A KEYBOARD did not come into general use until some time after the development of the small orchestra. Until then people had been content with instruments which could only play melodies. When they wanted a fuller sound they joined with other people in making music, or employed as many musicians as they could afford to make music for them.

The great advantage of several octaves of keys was that as many notes as both hands could play could be sounded together. Thus one player's hands could imitate a small orchestra. Successions of chords could be played, or several instruments or voices together could be imitated.

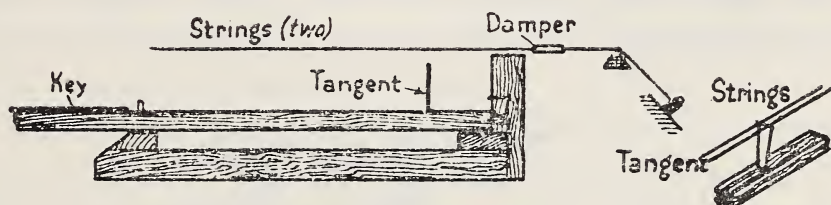
Therefore, in the sixteenth and seventeenth centuries, keyboard instruments became one of the chief sources of music in the home. They have held this position until the present day, and for over one hundred years a piano was considered a necessary part of every home. Even now when phonographs and radio can be so easily switched on, many people have a piano in their homes.

The key (from the Latin word *clavis*) on such instruments is a long, thick piece of wood balanced on a thick pin, just as a see-saw is balanced on its log of wood. The end where the finger presses it down is covered in ivory,

or some substance which looks like ivory. The black keys are made of painted wood. The other end has some mechanism—in the piano it is a hammer—attached to it which touches the string to make it vibrate.

Probably the first experiment with keys was made in the twelfth century when a key was attached to a monochord. This was an instrument of one string, as its name says. The one string could be divided so as to play all the notes of the scale, by striking it in different places. Gradually other strings were added so that different notes could be made.

The next step was to attach a whole set of keys to a dulcimer. The Italian name for dulcimer was *cembalo* which came from the Greek word for cymbals. With keys added we get the name CLAVICEMBALO. In Germany it was called the CLAVICHORD, the instrument with keys and strings, and was first known about 1404. This name must not be confused with the German word *klavier* (sometimes spelt in the French way, *clavier*), which means



Action of Clavichord.

any stringed instrument which has keys, and is to be found on books of pianoforte pieces published in Germany.

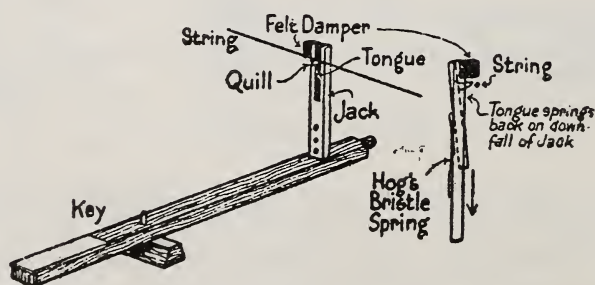
The dulcimer, of course, was struck by hammers from above, but the clavichord had to have its mechanism below the strings. Attached to the end of the key lever was a thin piece of brass called a tangent, which was flattened on top. When the tangent hit the strings a very sweet twanging

sound resulted. By pressing a little harder or softer a slight increase or decrease of sound could be made. Unfortunately, the extra pressure on loud sounds sent them a little sharp in pitch.

The clavichord looked like a large oblong box on legs. The keyboard was usually of four octaves and placed on the left of the frame. The strings, of thin brass wire, stretched out on the right.

During the sixteenth and seventeenth centuries the clavichord was very important both as a solo instrument and as part of an orchestra. It was the favourite instrument of the great J. S. Bach, who thought it more expressive than the other well-known instrument of the time, the harpsichord. Mozart played on the clavichord as a little boy, and when he was a great composer he used it when he was writing the opera "Die Zauberflöte." Even Beethoven knew and liked the clavichord although in his time the pianoforte was introduced.

For about three hundred and fifty years, roughly from 1450 to 1800, experiments were made with another method



Action of Harpsichord.

of setting strings in motion. The first instruments resulting from these were the virginals and the spinet. A little later came the harpsichord.

In all these instruments the key lever moved an upright piece of wood called the jack. Sticking out from this was a sharp point of stiffened leather or crow's quill. Indeed it was called the quill, and was carried on a movable tongue of wood inset in the jack, thus allowing the quill to pass the string and then settle back into place. As the key was depressed the jack carried the quill on its tongue past the thin brass string. As it passed it "plucked" the string in the same way as a harpist would use his fingers or a plectrum.

The sound would be very thin and unsatisfactory if it were not for the sounding-board underneath. This increased the volume of the sound by resonance. Even so we should consider the tone of the virginals and spinet very thin and monotonous, for they had only one string to each note.

Most keyboard instruments of this time had much attention given to the wooden cases. Generally the inside of the cover, which was open when the instrument was played, and often the outside, was decorated with paintings. Sometimes elaborate designs were inlaid in contrasting materials, or costly jewels were inset.

It is curious that apparently the makers could not decide for a long time whether the main keys, that is the keys that are now white, should be black or white. There are many examples of black-keyed instruments still to be seen in museums and private collections. In such cases, of course, the keys that are now black, the sharps and flats, were white. Sometimes they had a thin black line through them.

The VIRGINAL was a small oblong instrument which was designed to be placed on a table. The performer stood at the keyboard. This was Queen Elizabeth's favourite in-

strument and is supposed to have been named after the Virgin Queen. Some historians have found the name in use before her time, so it seems more likely that the name came from the use of the instrument as an accompaniment to praise of the Virgin Mary.

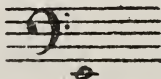
There is a virginal in the Victoria and Albert Museum in London which belonged to Queen Elizabeth. It is richly ornamented and decorated with precious stones. The keyboard has nearly four octaves.

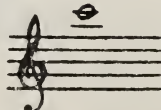
The SPINET was very like the virginal in sound, but the arrangement of the strings allowed of a slightly bigger tone for the bass. The shape was roughly that of a small harp placed sideways. Therefore the real spinet always had five corners.

The name comes probably from the French *épinette*—a thorn—or from the Italian, *spinetto*—a kind of little thorn.

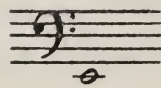
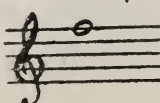
This, too, was a popular instrument in the home, especially for ladies to play. Sometimes it was placed on a table, and sometimes it had a stand of its own. In its finished form it dates from about the year 1500.

There were three different sizes. The smallest was two and a half feet long, and had a compass of three octaves

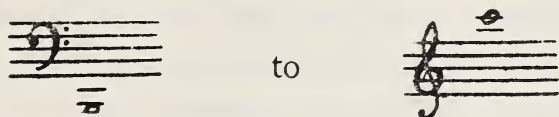
and six notes, from low E 

to the second C above middle C 

It was used to accompany a harpsichord. The next size was three and a half feet, and had four octaves and one note

 to  8 - - - 1

The large one was five and a half feet, and looked almost like a harpsichord with the case pushed sideways. Its compass was four octaves and one note, low B to high C.



The most important instrument with this action was the **HARPSICHORD**. This, as its name shows, was a harp, or as the historians say, a psaltery, laid flat over a sounding-board, with keys for the player to move the jacks.

The strings were of thin brass wire and were arranged parallel with the keys, so that at the lower end of the keyboard the instrument ran in a long, straight line. The shape of the case followed the length of the strings as they became shorter and shorter towards the upper end of the keyboard. It was, therefore, a rough imitation of the lovely curves of the present-day grand piano.

By the beginning of the nineteenth century there were generally six octaves. There were two strings for each note, at least in the lower part of the keyboard. Thus the tone was more penetrating than that of the clavichord or spinet.

Clever makers of instruments tried many experiments with the harpsichord, and some of the instruments of the eighteenth century were very elaborate. Many of them had two keyboards, like an organ. The second keyboard gave an octave effect to the notes.

Another feature copied from the organ was the introduction of one or two stops. These were contrivances for altering the quality of the tone by striking the string in a different place. Most harpsichords had at least a lute stop.







Experiments were also made to introduce a pedal, but these were discarded as unsatisfactory.

Music by the great composers of the sixteenth and seven-

teenth centuries, Morley, Blow, Boyce, Purcell, and many others in England; by Lully, Rameau, Couperin, in France; by Bach and his sons in Germany, and Handel who came from Germany to England; by Scarlatti the Italian, was written for the harpsichord. We are so used to hearing this music with the effects of the modern piano that it is difficult to realize how it sounded to the composers themselves.

The effects of *crescendo* (getting gradually louder) and *diminuendo* (getting gradually softer) were impossible on the harpsichord. Repetition of complete passages occur frequently in music of this period, and such repetitions were given variety by playing them on a different manual (keyboard), or with a different stop.

No keyed instrument before the pianoforte could hold on the sound after it had been produced. If a note on the piano is played and held down, the sound will last until the key is released. Certainly it grows gradually less and will in time die away, but for all practical purposes it is there. This was not so with the earlier instruments. As soon as the sound was produced it stopped. If, therefore, a composer wished to have the effect of a long note he had to play it again and again.

To play just one note would be very monotonous, and often out of keeping with the rest of the passage. Moreover, the action of the key was not quick enough to allow of this. Therefore many ingenious ways of ornamenting the note by playing those above and below it with a constant return to the principal note were invented. The upper and lower mordent  and , the trill (shown in modern music by , but in old days by various signs , , and many others), and the turn  were the chief devices, but each has many variants.

On the piano these ornaments often seem very annoying to the performer, and it is sometimes difficult to decide on the correct manner of playing them. On the harpsichord, however, they seem quite natural, and the best way of playing them suggests itself almost automatically.

Naturally, if single sounds could not be held, there was no sustaining pedal, and so no long, legato chord passages. Nor could one chord be held by the pedal while the hands played another with it.

The action of the keys was much slower and lighter than that of the piano. The fingers had to be very bent, and unless the key was struck sharply the quill could not get past the string, consequently the note would not sound. On the other hand, if the blow were too heavy, the jack would be carried too far, and could not return to its normal position.

The player held his hand fairly high and lifted each finger, so that the notes could be clearly and sharply struck. Keyboard facility was greatly admired, inspiring composers to write those brilliant passages which we still love to play.

Two of the earliest pianofortes ever made were owned by Frederick the Great of Prussia. When Bach visited the palace at Potsdam, Frederick proudly showed these new instruments, but Bach did not seem to think much of them (see Chapter VIII). Apparently the action was poor and they had several other defects. When, later on, a finer example of a pianoforte came his way Bach was enthusiastic in its praise.

The PIANOFORTE is a direct descendant of the dulcimer and the clavichord. It takes its shape from the harpsichord, but has increased tremendously in size. Most pianos now are seven or seven and a quarter octaves, thus there

are longer strings, and more strings at both ends of the instrument.

The strings of the piano are of steel and are much thicker than those of the earlier instruments; therefore they give much more sound. It is this difference in the quality of the strings that allows the sound to be heard for a long time. The sounding-board, too, is much larger, and so adds more to the volume.

The strings are struck by hammers covered with felt. The amount of sound from the note depends on the speed with which the hammer approaches the key; that is to say, a slowly depressed key gives a soft sound, and a quickly depressed key a loud sound.

It was this ability to make soft and loud sounds which gave the pianoforte its name. *Piano* is the Italian, and therefore the musical term, for soft, and *forte* for loud.

The sustaining power of the instrument made it necessary to find some way of stopping the vibration of the strings. This was done by little felt pads on wooden frames which were raised from the strings as the keys were put down, and fell back again when they were released. These were called dampers, and made a neat little row along the top of the strings above the hammer-heads.

The next invention was a spring to raise all the dampers at once, so that the sounds from one set of notes could continue while others were being played. This was done by a pedal (something to be used by the feet). The right pedal is often wrongly called the loud pedal. It does not make the sounds louder, but it holds them on; therefore, it should be called the "sustaining" pedal.

The left pedal is really a soft pedal. In a grand piano it acts like the stop of a harpsichord by moving the key-

board action to the right. The hammers only strike two instead of the three strings of a note. In the early days of the piano there were only two strings to a note, and so when the left pedal was used only one string was struck by the hammer. That is why the words *una corda* (one string) mean "use the soft pedal." The instruction to return to the normal tone *tre corde* (three strings) must have been added much later, when the piano had grown. In an upright piano the present method is to move the hammers forward so that they strike from only half the distance. Some makers use the device of a piece of felt to muffle the strings.

At first the piano was made entirely of wood, and it was a long time before the mechanism was really satisfactory. Beethoven was famous as a pianoforte player, but to us it seems almost impossible that he could have played the very involved passages of some of his pianoforte sonatas, and obtained the brilliant effects necessary on such a poor instrument. Even Chopin's piano looks quite insignificant when we think of the wonderful effects we expect from interpreters of Chopin's music on a modern grand piano.

Quite soon after the first grand pianofortes were made a smaller form, shaped rather like a clavichord with a longer keyboard, appeared. This was called a box piano, and for a time the makers could hardly turn them out quickly enough to satisfy the demand.

The next idea in order to save space was to have the frame of the piano standing up instead of lying horizontally. The keyboard was placed in front of the strings. The mechanism of the lever and hammer had become more and more complicated. Now it was adjusted to allow the hammer to move forward instead of upward, to hit the strings.

Various sizes of this type of piano were manufactured, just as there were different sizes in grand pianos. Each maker had his own special devices of action.

Some of the best of the early pianos came from the English firm of Broadwood. Broadwood was first a harpsichord maker, apprenticed to Schudi, who was just then experimenting with the new pianos. The history of this apprentice was rather like that of old fairy stories. He proved so clever at his work and invented so many ways of improving the pianoforte that he became more and more important in the business. At last he became a partner and married Schudi's daughter.

In France the firms of Erard and Pleyel were the most famous, and they still make beautiful pianos. The Pleyel was Chopin's favourite piano because of its very sweet tone.

The noted German names of Blüthner, Bechstein, and Stein (the first maker of Steinway pianos) have meant a great deal in the history of the pianoforte.

The makers have always been good friends to the artists who played their instruments. They have been good musicians enough to recognize a genius when he was young and struggling. Chopin and Liszt were both helped by the French maker, Erard.

Some of the greatest musicians of the world have been famous as great pianists. They have helped to improve the quality of the instrument by suggestions as to construction, to show its powers, and to write music for it. Starting with Mozart, Beethoven, Chopin, and Liszt, the names go on to Brahms, Grieg, Busoni, and in our own day, Paderewski, Hofmann, Schnabel, Horowitz, and many others.

CHAPTER VII

Music in England in the 16th and 17th Centuries

IN ALL THE HISTORY OF MUSIC ENGLAND HAS NEVER held such an honoured place as she did from the time of Henry VIII to the end of the reign of Charles II. This was due to two widely different conditions.

First, the Reformation of the Church under Henry VIII and Edward VI left the English church musicians to face problems which only they could solve. They could no longer merely imitate the composers of other countries, but they had to find their own musical way.

In secular music it would seem that the stage of development then reached exactly suited the temperament of English composers, and so their work was among the best of its time. They could meet the demands of elegance, tempered with the common sense and natural happiness of the English spirit. They were not called on to express great emotional depths or to solve grave intellectual problems.

Until the time of Henry VIII musical learning had been the right of the monasteries. England possessed notables in Tallis, the organist of Waltham Abbey, Tye of Ely Cathedral, Robert Johnson, and others. With the suppression

of the monasteries it seemed as though the homes of musical learning had gone.

The mass in England, as elsewhere, had until this time been sung in Latin. Although he wished to simplify the services Henry had no wish to exclude music altogether. He was far too wise, and too good a musician himself to want that. It was decreed that the Protestant services must be sung in English.

The English composers, therefore, had to try to adapt the music of the Latin service to English words. This presented difficulties, for not only were the sounds and accents of the words different, but many more tiny words, to, a, an, etc., had to be considered. The first notable work was done by Merbecke after the publication of the first Prayer Book, in the reign of Edward VI. He showed how plainsong could be adapted to the English liturgy, and easily learnt by the church congregations.

Tye made a rhymed version of fourteen chapters of the Acts of the Apostles, and to each chapter he wrote what he called a motet, to the first two verses, which was repeated for the rest of the chapter. The hymn tune "Windsor" was arranged from one of these motets.

Soon afterwards came the custom of singing the Psalms to the kind of tune now called a chant. Such simple part singing made a good foundation for the future harmonic music. Another innovation was that of music in triple time in the church service. This was never known in the days of plainsong.

Tallis wrote an English service, and indeed laid the foundation of English church music as it exists to-day. His canon to the words "Praise God from whom all blessings flow" is still well known.

Most of the famous musicians throughout this period received their training in the church, and held prominent posts in church music. Indeed, the choir of the Chapel Royal could almost be called the cradle of English church music. Most of these musicians, however, contributed a great deal to secular music, and so helped the fame of English music to spread abroad.

At this time, too, the skill of the singers of the Chapel Royal was preserved with great care. Choir-masters were ordered in the successive reigns of Henry VIII, Mary, and Elizabeth to take any children (boys) whose voices and musical ability they thought suitable for services in the Royal choirs. This was not as great a hardship as it might seem, for the boys were given a good education, probably sent to school at Eton, and then to a university.

To understand the development of instrumental music it is necessary to see what had been happening at the court of the French kings. The French court was thought for a very long time to be the home of elegance, fashion, courtliness, wit, and all those qualities which were then considered necessary to a luxurious and cultured life.

The dress of men and women was rich and extravagant, but very stately. This was the period when men wore richly braided satin and velvet, and had costly lace in cravats and cuffs. The women wore long, very full skirts, kept out by hoops and many petticoats, which would not allow of rapid motion. Every movement and gesture, therefore, was studied for effects of gracefulness and dignity.

All these qualities were embodied in the dances in which the courtiers loved to take part. First of all came the pavane, a slow, stately dance in which pages often carried the trains of the ladies' gowns, so that they looked like

peacocks. Even a dignified court liked gaiety, and so the gravity of the pavane was given a contrast by the more spritely galliard. That is why the title "Pavane and Galliard" is often seen in old music.

Most of the court dances were originally folk dances and were altered to suit the ceremonious atmosphere of the court. There were the sarabande derived from a Spanish dance, the Allemande from Germany, as its name tells, the rigaudon, the courante, the bourrée, and the gigue.

Chief in musical importance was the minuet. This was a stately dance in three pulse time, with very clearly defined phrases. The dancers marked the cadences (ends of phrases) with elaborate bows from the gentlemen and deep curtsies from the ladies. The music for court dances was almost as simple in its structure as that of folk dances, being in binary or ternary form. The minuet became so popular that composers found a longer composition necessary. Therefore they frequently adopted the plan of writing minuets in pairs, probably the first in a major and the second in a minor key. The first was played again after the second, thus creating a larger three part form (see Chapter IX).

A similar style of dance in four pulse time was the gavotte. It had not, however, the same influence on future musical growth. The gavotte always began on the third crotchet of the bar, to enable the dancers to give full effect to the exaggerated arching of the foot, which was a chief feature of the dance.

Costly entertainments in the form of masques (a combination of musical drama, mime, and ballet) and later, operas (see Chapter XIV) were also popular. For these, as well as for the dances, the court musicians had to pro-

vide music. The most noted of the French musicians was Lully (1633).

Much of the dance music was worthy of attention, but the musicians themselves became so interested in the pleasing effects obtained by combining counterpoint with dance rhythms that they began to write more elaborate pieces in the same styles, for people to listen to instead of for dancing. Such short pieces gave a rather disjointed programme, and so the idea was conceived of writing groups of pieces in the same key. Generally a group consisted of a prelude, or *allemande*, *courante*, *sarabande*, *minuet*, *gavotte*, and a *gay gigue* (jig) to finish. Other dances could be introduced as the composer wished. The movements were arranged to provide contrast in style and rhythm. Usually such groups of pieces were called *suites*, but they were sometimes known as *orders*, *lessons* or *partitas*.

Suites were written for small groups of stringed instruments—viols, *viola d'amore*, *viola da gamba* (leg viol, because it stood on the ground like the modern violoncello) and *lutes*, or for keyed instruments like the *virginals*, *spinet*, *clavichord* and *harpsichord*.

The French composers became very skilled in writing for the keyboard. The works of Couperin (1668) and Rameau (1683) and the other *clavecinists*, as they were called, were of great merit.

As the fashions and customs of the French court were adopted at the English court, so the English musicians had to provide the necessary music for entertainments. Then, too, the English people have always had a very great love of vocal music. These two influences combined to produce the finest music ever made in England.

Henry VIII was quite an accomplished musician. He

enjoyed taking part in madrigals and playing on the lute. Some of his compositions are preserved in the King's music collection. He wrote motets and anthems, as well as gay songs. Naturally if the king was interested in music, then his subjects followed suit, either with a real or a pretended interest.

So began a period in which music played a bigger part in the life of the people than at any other. Every well-educated person thought it essential to be able to read a part in a madrigal, or play a lute, viol, or virginals. Samuel Pepys, the diarist, even chose his servants for their ability to take part in a madrigal. The part books of madrigals were brought out for the evening's entertainment, just as people now would settle down to play bridge.

These part books were rather like small-sized editions of orchestral parts in the present day. No singer saw the other parts, he had only his own. There was another form of song book in which the different parts faced the four edges of a page, so that each of four people gathered round a page had a part facing him.

Madrigals were written as "apt for voices or viols," which meant that they could be played on instruments instead of being sung. Composers had yet to learn that instruments could be treated in an entirely different way from voices. Every household had its "chest of viols," just as every household now has its radio set. There were two treble, two tenor, and two bass viols, each generally having six strings.

All Henry VIII's children were taught music. Queen Elizabeth was considered an excellent performer on the virginals, as well as "being able to sing and play on the lute prettily and sweetly." A famous book of pieces was

called "Queen Elizabeth's Virginal Book." Later this was known as the Fitzwilliam Virginal Book. The pieces were written by Tallis, Byrd, Farnaby, Dr. Bull, and others. The capabilities expected of the player cannot have been very great, for even a hundred years later Dr. Burney wrote that "some of these pieces are so difficult that it would hardly be possible to find a master in Europe who would undertake to play one of them at the end of a month's practice."

Some of the best-known pieces in this book were by Byrd. There was a set of variations on a folk-song "Jhon Come Kiss Me Now," a pavane and galliard, both founded on the same theme, and the "Carman's Whistle." Dr. Burney speaks of the craze for writing sets of variations at this time as a "species of influenza or *corruption of air*."

Another well-known book by Byrd was "Lady Nevil's Music Book." This contained forty-two pieces which Byrd wrote for his pupil, Lady Nevil.

In the reign of James I there appeared "Parthenia, or the Maidenhead of the first Musicke that ever was printed for the Virginals" composed by three famous masters, William Byrd, Dr. John Bull, and Orlando Gibbons, "Gentlemen of his Majestie's most illustrious Chappell."

WILLIAM BYRD was born in 1543, and was the son of one of the singers in the Chapel Royal, where he also became a choir-boy. He was a pupil of Tallis, and in 1563 was appointed as organist of Lincoln Cathedral. Later he became a Gentleman of the Chapel Royal, and with Tallis, shared the post of organist to Queen Elizabeth.

His compositions for organ were as notable as those for virginals. Besides many madrigals and other secular vocal works, he wrote some of the finest sacred music ever known.

His settings of the church service are still frequently performed, and besides these there were many "psalms, sonnets, and songs" and a collection which he called "*Gradualia ac Cantiones Sacra.*"

Byrd seems to have lived a quiet, uneventful life, and to have been highly esteemed by all who knew him. He died in 1623, leaving a wonderful legacy to English music.

His most famous pupil was THOMAS MORLEY who wrote the first book on musical instruction in the English language. This was called "*A plaine and Easie Introduction to Practical Musicke.*" This is a book of historic importance, written as a dialogue between master and pupil. It stands midway between the old ecclesiastical way of writing music, and the establishment of modern harmony. Morley wrote a great deal of music, especially for voices, and was the editor as well as a contributor to that famous series "*The Triumphs of Oriana.*"

This collection of twenty-four madrigals was the musicians' attempt to pay homage to the Queen, just as the poets did. It was dedicated to the Earl of Nottingham, who was said to have offered a prize to the poets and musicians of the court. Famous names such as Weelkes, Wilbye, Morley, and John Farmer appeared among the composers. Those less known were Bennet, Este, Mundy, Hilton, and Milton. This last was the father of the great poet.

All the poems were about nymphs and shepherds or of nature and springtime. Each one ended with the lines

"Thus sang the Nymphs and Shepherds of Diana
Long live fair Oriana."

DR. JOHN BULL was famed for his great skill on the organ and virginals. He was appointed organist to the

Queen, and was the first music lecturer at Gresham College. So great was his popularity that, as he did not know enough Latin to give his lecture in that language, he was allowed to give it in English.

Bull was a doctor of music at Oxford and Cambridge. The latter part of his life was spent abroad. He was said to be the composer of "God Save the King," but there are other claimants to this honour.

GILES FARNABY was another noted musician of Elizabeth's time. He wrote delightful music for the virginals, on which he was a skilled performer. Musicians were just discovering the fascinations of playing rapid scale and arpeggio and other ornamental passages on a keyboard. Much of the ingenuity of composers for these instruments was spent in inventing new and lively combinations of sounds. Farnaby was one of the most inventive.

The lute players and composers were favourite musicians. The most famous of these was JOHN DOWLAND. A popular instrument in every home, the lute was rather like a long-necked mandoline. The top of the finger-board was turned back to make it easier for the player to reach. The back of the instrument was rounded. It had a variable number of strings, sometimes as many as seventeen, but generally six.

The instrument was very difficult to keep in tune, and strings broke very easily, so that a present of lute strings was very acceptable—even to Queen Elizabeth. It was said that if a good lute player reached the age of sixty he had spent forty years in tuning his instrument.

One musical writer and lutenist, Thomas Mace, recommended that "A lute, when not in a case should be kept in a Bed that is constantly used, between the Rug and the

Blanket—only to be excepted that no Person be so inconsiderate as to Tumble down upon the Bed whilst the Lute is There.”

There was a special method of writing down music for lutes, called tablature (see Chapter V).

ORLANDO GIBBONS was one of the last great composers of the time of Queen Elizabeth. Like most of his great contemporaries he was organist at the Chapel Royal, and later he became organist at Westminster Abbey.

His madrigals were beautiful but rather sad and serious. “The Silver Swan” is still a great favourite. Perhaps because he was of a thoughtful mind his most successful work was his church music. This was full of dignity and serenity, and combined all the skill of the madrigalists with that of the best of the church musicians. One innovation that he made was the writing of independent instrumental accompaniments to parts of the church service. Before this time instruments had merely doubled the vocal parts.

Gibbons’ son, Christopher, was a member of the Chapel Royal in the time of Charles II. Although Christopher Gibbons acquired a good reputation his work never reached the high level of that of his father.

These musicians lived on into the succeeding reign. In the time of James I there were no great musical developments and no distinct encouragement of the art. James formed the musicians of London into a company in 1604, and in 1626 a professorship of music was founded at Oxford.

Music was known in the theatre even as early as the first English play, “Gammer Gurton’s Needle” (1551), in which a song occurred. In succeeding plays references to music and musical accompaniments were numerous, espe-

cially in the works of Shakespeare. Masques, like those of the French court, also became a popular amusement.

It was as the composers of the music for the masques of Ben Jonson and others that the brothers WILLIAM and HENRY LAWES won their fame. The masques contained various types of vocal composition, including those favourite songs with a *fa, la, la* chorus. These were called ballads from the Italian *balletto*, a dance song. There were also all kinds of dance tunes. The most famous masque of all was Milton's "Comus," set to music by Henry Lawes.

The Puritans were supposed to be responsible for the musical decline which set in for a time, but this was only the case with church music. They disliked the form of service and its music and so the cathedral type of service was forbidden. Organs were removed from churches, but that only served at the time of the Restoration to give a greater impetus to organ building.

There was then a great competition as to which of two noted builders, Smith or Harris, could supply the best organ for the Temple church. Smith won, but only after tests which lasted over a year. The makers vied with each other in introducing new stops which gave effects never heard before.

Theatres and places of public performance were closed by the Puritans, so there was no theatre music for composers to write. There was, however, a great deal of music in private homes, for instruments and voices. The style of song became more sedate than it had been in the previous century, but it kept its pleasant lyric quality.

That there was a demand for music and that music was written to supply that demand was proved by John Playford. He was a bookseller and clerk to the Temple, and in

1650 he began to publish music. It is due to his care in collecting and editing music and in writing about it that so much of the music of this time has been preserved.

His most noted publication was "The Dancing Master," in which he collected and described the folk dances of the day. He also published collections of madrigals, glees, catches, etc., similar to that which had been published earlier under the title of "Musick's Miscellanie." This was the first collection of canons, rounds and catches, but many of them are still sung.

Charles II had spent much time at the French court. When at last he came to the English throne he brought many of the customs of that court with him. He liked gaiety, and he greatly preferred the light-heartedness of French music to the more serious thoughts of the Puritans. He re-established the church service, and encouraged the musicians of the Chapel Royal so that even the choir boys began to compose music for him. One of these, Pelham Humfrey, showed so much talent and was such a favourite that when he was old enough Charles sent him to France to study under Lully. Unfortunately Humfrey was consumptive and died at the age of twenty-six.

Another boy who won a reputation as a musician was JOHN BLOW, b.1648. He wrote many church services and anthems, as well as songs. One of his claims to merit was as the teacher of his famous pupil Henry Purcell. On his tombstone were the words "Master to the famous Mr. Henry Purcell."

PURCELL was born in 1658 and has been famous as the greatest of English composers. His father and uncle were both Gentlemen of the Chapel Royal, so it was natural that Henry should become a chorister there. At the early

age of eighteen he was appointed organist at Westminster Abbey.

His anthems were great favourites in churches throughout the country. The finest of all these was the *Te Deum* and *Jubilate* for voices, strings, trumpet, and organ. He was still more popular as the composer of theatrical and instrumental music. His great choral work, "*Ode for St. Cecilia's Day*," marked the beginning of those choral works on a large scale which became such a marked feature of English music.

His instrumental effects were more varied than those of earlier composers. He especially loved brilliant trumpet tones; even now his "*Trumpet Voluntary*" is a favourite with all players of the instrument.¹

Purcell composed music for most of the plays performed in London at this time. Generally the music for a play consisted of an overture, a number of songs, and, where necessary, dances. Two outstanding examples of such works by Purcell were "*King Arthur*," a play by Dryden, and "*The Fairy Queen*," an arrangement of part of Shakespeare's "*Midsummer Night's Dream*."

The first English opera ever performed, according to Burney, was Purcell's "*Diocletian, or the Prophetess*," given in 1690. This was hardly an opera in our sense of the word, but it contained an effective masque. Purcell's one real opera was "*Dido and Æneas*" which he wrote for performance by a girls' school. This contains one of Purcell's most beautiful songs, Dido's "*Lament*."

Purcell's chamber music and harpsichord music was also very varied. He employed more contrasts between instru-

¹ The one usually attributed to Purcell is now stated to have been composed by Jeremiah Clarke, but Purcell wrote one which opens similarly in his music to "*King Arthur*."

ments than previous composers had done, and combined brisk rhythmic effects with expressive melody. His harpsichord works included suites and lessons in a simple but refreshing style.

When he died in 1695 poets and musicians combined to do him honour. Dryden wrote an ode which was set to music by Dr. John Blow. It begins:

“Mark how the lark and linnet sing,
With rival notes
They train their warbling throats
To welcome in the spring.
But in the close of night
When Philomel begins her heav’nly lay
They cease their mutual singing.

So ceased the rival crew when Purcell came,
They sung no more, or only sung his fame.”

After Purcell’s death there were only two more composers of note before English music of any merit ceased to exist altogether for a very long time. These were Dr. Boyce and Thomas Arne.

BOYCE (1710–1779) was a church musician whose music was very beautiful and dignified. He lived at the same time that Handel lived in England (see Chapter VIII) and was one of the few musicians who did not slavishly copy the master.

One of his chief services to English music was the collection he made of the church music of former composers. He thus kept for us much that might otherwise have been lost.

ARNE, on the other hand, was almost exclusively a composer for the theatre. He wrote settings for many of

the songs in Shakespeare's plays. The best known of these is "Where the Bee Sucks." He also composed operas, but none that could approach those of Handel in the public favour. Indeed, it seemed as if Handel, who "bestrode our musical world like a colossus," as a contemporary writer said, had the effect of paralysing all other music in England for over a hundred years.

CHAPTER VIII

The Stories of Handel and Bach

HANDEL

IS THE BEST WAY TO MAKE A FINE MUSICIAN OF A child to forbid him to practise an instrument or to take any interest at all in music? The story of Handel would seem to show this, but then he was one of those very stubborn people whom opposition made more determined to have his own way.

Handel's father was a barber at Halle in Saxony who, as often happened in those days, combined a knowledge of surgery with his other work. He was a very practical man who turned all his energies towards earning a comfortable living and had an intense dislike of any form of art, but especially of music, as a waste of time.

His son George Frederick was born in 1685, and the father made up his mind that he should become a lawyer. One day the boy discovered an old clavichord hidden in an attic. He had been forbidden to try to play any instrument or to take any interest in music, but every night when he was supposed to be in bed he would creep up there and play. Eventually he was discovered, and his father was very angry.

When George Frederick was seven years old he was taken to the court at Weissenfels when his father went there

on a visit as surgeon. While the father was busy the boy made friends with the court musicians, who allowed him to play the organ in the chapel. The Duke of Saxe-Weissenfels heard him and was so struck by his abilities that he persuaded the father to allow the boy to have good music lessons. Such interest from a prince was really an order, so whatever the surgeon himself felt about it he had to agree that his son should have lessons from Zachau, an organist in Halle. Handel studied with him for three years and learnt to play the organ, harpsichord, violin, and oboe, as well as studying counterpoint and harmony.

At the age of twelve Handel became assistant organist at the cathedral church of Halle, and five years later he was appointed organist. A year later he stopped his studies of law, which all this time had gone on side by side with his musical work.

He moved to Hamburg and secured a post as violinist in the orchestra at the opera house. The conductor of the orchestra played the harpsichord and directed his players from that instrument. A lucky chance when the conductor was absent gave Handel the opportunity to show how skillfully he could do such work, and from that time he became the leading harpsichordist. The experience of opera thus gained helped very much in the writing of those operas which formed the greater part of his work for many years to come.

Handel was certainly a man of spirit, and would allow no one to interfere with his work as he thought it should be. A colleague called Mattheson had an opera produced and, as was usual then, he wished to direct part of the performance from the harpsichord. Handel refused to give up his place, and as the quarrel could not be allowed to

interrupt the performance it ended afterwards in a duel outside the theatre. Mattheson was the better swordsman, but fortunately for music he broke his weapon on a button of Handel's waistcoat.

During the Hamburg period Handel had operas produced. He had now learnt all he could at this theatre and his thoughts turned more and more to Italy, the home of opera at this time (see Chapter XIV). How he found the money to travel so far, how he managed to live when he got there, is not known.

He arrived in Italy in 1707 and visited Florence and Rome. He met Alessandro Scarlatti, father of Domenico (see Chapter XV) and other operatic writers. The Italian composers above all others excelled in writing for the voice, probably because their singers had most naturally beautiful and flexible voices. Their influence on Handel was very marked and was the means of making him one of the finest composers of vocal music, both solo and choral, that ever lived. In his case the Italian style was grafted on to the solidity and depth of German musical thought. One early result of this visit was the production of the opera "Rodrigo" in Florence.

In Venice Handel met the noted harpsichord player Domenico Scarlatti. Obviously the German's fame had gone before him, for it was said that when Scarlatti heard someone playing brilliantly on the harpsichord he exclaimed: "It is either the Saxon or the devil." The two entered into friendly rivalry and each had a great respect for the other's gifts.

After three years in Italy Handel became kapellmeister (chapel-master, i.e. conductor of the musicians who played in the chapel and provided the other music of the court)

to the Elector of Hanover. When he took the post he arranged that he should be allowed time for a visit to England which had been suggested when he was in Italy.

This visit lasted for six months. The only important work produced was the opera "Rinaldo," written in fourteen days. The musical conditions of London must have made a good impression on Handel, for two years later he came again.

This time he stayed for good. He came on leave from the Elector's court and overstayed his time. His operas were produced, and he wrote a *Te Deum* to celebrate the Peace of Utrecht. Queen Anne was so pleased with this that she granted him a yearly pension of £200.

On the death of the Queen the composer found himself in a very awkward position. His master the Elector was naturally annoyed with the *kapellmeister*, who deserted his court duties to please himself by producing operas and making music in London. Now the Elector of Hanover was proclaimed King George I of England, and Handel was no longer in favour at the English court.

A good story is told of how this composer could always seize an opportunity. When, a year later, the King made a journey by barge to Greenwich, Handel wrote a set of pieces for a small orchestra to play as it travelled in another barge near the King's. The King was so charmed with the music and the gesture that Handel was restored to favour and given another pension of £200. The water party at which the music was actually performed was given two years after the occasion of this legend.

After a brief visit to Hanover with the King, Handel took charge of the music in the household of the Duke of Chandos. This very wealthy nobleman had a palace in

Whitehall and a country estate at Canons Park near Edgware. Handel lived for two years at Canons Park composing operas, anthems (called the Chandos anthems), chamber music, harpsichord music, and orchestral music for the Duke.

Although the beautiful house and private chapel were destroyed by fire, the parish church of Little Stanmore is still in existence. The Duke of Chandos had his own pew here and spent much money in restoring it, and having paintings done by Italian artists. Handel must often have played on the little black-keyed organ so carefully preserved, and many of his compositions must first have been performed in this little church.

Two other important works were given at Canons Park. A pastoral opera, "Acis and Galatea," was remodelled from an earlier work written when he was in Italy. The first oratorio, "Esther," was given in its original form; later it was largely revised.

The best known of all Handel's works for harpsichord, "The Harmonious Blacksmith," was written then. This piece was a set of variations which occurred in one of the suites. The name was given to it afterwards and there was no foundation for the story which told how Handel got his inspiration for the theme. Two hundred years ago Edgware was a country village; and one day when Handel had gone for a walk he was caught in a severe storm. He took shelter in a blacksmith's forge in Edgware Road and heard the blacksmith singing as he worked. The melody of the song was supposed to have become the theme of the variations in E. The story is very charming, but is just imaginary. "Handel's forge" was carefully preserved until recent times, and the verger of Little Stanmore church will

show the blacksmith's grave, to which some misguided enthusiasts put a memorial stone some years ago.

At the end of three years Handel was the chief figure in London's then busy operatic world. A society was formed called the "Royal Academy of Music" to produce opera at the King's Theatre, and Handel became one of its directors. He went to Dresden to find singers and engaged some of the finest artists in Europe.

One of his fellow-directors was Buononcini, an older musician whom Handel had met in his young days in Hamburg. With other musicians these two were busily employed in writing operas for the Royal Academy of Music, and their respective admirers started a rivalry between them. Undoubtedly Buononcini was jealous of the younger musician's rapid rise to fame and popularity. A wit of the period produced the well-known little poem:

"Some say, compared with Buononcini
That Mynheer Handel's but a ninny;
Others avow that he to Handel
Is scarcely fit to hold a candle.
Strange all this difference should be
'Twixt Tweedledum and Tweedledee."

But the poet's last line did not prove true, for Buononcini is only remembered now by his rivalry with Handel, but the latter's music is treasured among the greatest.

In all, Handel wrote thirty-nine operas for performance in London. Their subjects included "Julius Caesar," "Tamerlane," "Orlando," and similar classic and legendary tales. The style of the solos was infinitely varied, though Handel had a trick of borrowing from his own works, and sometimes from those of other people.

No other composer considered his singers as did Handel. They were given opportunities to display the good qualities of their voices; a flexible voice had light and ornamental passages to show it off; a rich voice whose beauty lay in sustained notes had phrases of slow, full melody. When a voice was incapable of holding interest by itself Handel wrote a richly woven accompaniment; a singer whose voice was of outstanding merit and vitality would often be left almost entirely without instrumental support.

Handel was generally on good terms with his singers, but he insisted on having his own way. When he was defied he flew into a rage. One singer, Cuzzoni, complained that an aria he had written for her was too difficult to be sung at all. Whereupon Handel "let loose his bear," as Burney says, and threatened to throw her out of the window if she did not sing it. She did sing it and scored a great success.

For a short time Handel persuaded the two great rivals Cuzzoni and Faustina Bordoni to appear in the same opera. He carefully gave them equal importance, but, alas, the truce only lasted for a short time. The two singers quarrelled and even fought on the stage; the fashionable ladies of the audience at first thought it a great joke, and then took sides and started rowdy rival factions. At last no performance could proceed without the interruptions of hurrahs and hisses, regardless of the merits of the performers. This rivalry was the beginning of the failure of Italian opera in London.

The constant hard work for so many years and the financial worries affected Handel's health. In 1737 he had to go to Aix la Chapelle to find a cure for paralysis. He came back in time to compose a funeral ode for the Queen.

The expenses of the Royal Academy of Music at last

proved so great that it could not continue. Handel suffered great financial losses, but not to be beaten by rival factions, he went into management on his own. The taste for Italian opera was gone. The typically English "Beggar's Opera" had just been produced and was drawing large crowds. For the second time Handel went into bankruptcy. He undertook to pay off all his debts, and in course of time he was able to do this.

Then at the age of fifty-two he began the composition of the type of work for which he is most greatly revered. Oratorio is a kind of sacred opera performed without any action. His experience in writing opera showed Handel that very dramatic musical effects could be obtained with large choruses, but the conventions of Italian opera and the difficulties of dealing with large numbers on the stage did not allow of this development in opera. Handel therefore turned his attention to Biblical stories in which all the drama should be expressed by music and not by action.

The English people have given greater appreciation and understanding of choral music than any other nation. Handel had lived long enough amongst them to know the kind of music which appealed to them. The new works therefore greatly increased his already great fame.

In 1726 he became a naturalized Englishman, and in 1738 public appreciation was shown by the erection of a statue in Ranelagh Gardens. This statue is now in the London premises of Messrs. Novello and Co., the music publishers.

He produced "Saul" and a setting of Milton's "L'Allegro" and "Il Penseroso" with the addition of an "Il Moderato" in 1738. In 1741 he started on a journey to

Dublin. He had to wait in Chester for his boat, and Dr. Burney, who was then a schoolboy, and all his life a strong admirer of Handel, spent all his spare time watching the great man.

Burney told an amusing story of the member of a church choir who was summoned to sing some of the arias in Handel's new work for him. The man failed miserably and Handel was furious, and raged, "You scoundrel, did you not tell me that you could sing at sight?" "Yes, sir, and so I can, but not at first sight," answered the man.

Later on Burney met Handel frequently and took every opportunity of playing under his conductorship. He describes him as "a blunt and peremptory disciplinarian on these occasions, but had a humour and wit in delivering his instructions, and even in chiding and finding fault, that was peculiar to himself, and extremely diverting to all but those on whom his lash was laid."

The visit to Dublin was extremely successful and its glowing climax was the production of a new oratorio, "Messiah." The people of Dublin were tremendously enthusiastic, but Londoners seem to have been more restrained when it was subsequently performed in their city. Nevertheless, the effect of the "Hallelujah Chorus" was so electrifying that involuntarily the King sprang to his feet. Of course, the rest of the audience had to stand too, and it has been the custom ever since to stand for that chorus. Several performances of the oratorio were given, and annually a superb one in aid of the Foundling Hospital in Bloomsbury, a charity in which Handel was interested. The work became more and more admired until it won its position as the greatest oratorio of all time and that on which Handel's fame universally rests. Every year the composer gave

a performance for the benefit of the Foundling Hospital, to which at his death he left a substantial legacy.

Oratorios followed each other just as the operas had done. Unfortunately the singers were not so good as the opera singers had been and the country was disturbed by the Stuart rebellion. The "Occasional Oratorio" was a result of this rebellion, and "Judas Maccabeus" was written to celebrate the Battle of Culloden.

Besides operas and oratorios Handel had composed many harpsichord works and some organ concertos which he used to play in the intervals between the acts of his operas. At this time he wrote his finest works for string orchestra, twelve Great Concertos.

In 1751 he composed the oratorio "Jephtha," and he found his eyesight failing. He underwent three operations for cataract. At first it was hoped that these had proved successful, but at last the papers announced that Handel was completely blind.

He still went about and took an interest in musical events. From time to time the old trouble of paralysis returned, and the great man's powers were waning rapidly. After attending a performance of "Messiah" in 1759 he was taken ill and died on 14 April, aged eighty-four. He was buried with much honour in Westminster Abbey.

England can be proud that she was the chosen home of one of the world's greatest musicians, and that the English love of choral music inspired Handel to write some of the world's masterpieces. If he had never written anything else his name would be revered for "Messiah." Arias from the operas are often heard from soloists, but the complete works are unsuitable for present-day taste. The oratorios are frequently given, and except for the improvement in

orchestral instruments are heard in the same way, and with as much joy, as in the time that Handel wrote them.

BACH

From at least the year 1550, and no one knows how long before, a family famous for its musical gifts was scattered about the little towns of southern Germany. Most of them were professional musicians, others spent all the time they could spare from their business in making music. In one town there were so many members of this family called Bach that the name was used for all musicians there. The family enjoyed being together and their favourite amusement was playing all kinds of instruments, and singing. It became a tradition that once a year the whole family must meet together and spend an entire day in making music.

At Eisenach in 1685 was born Johann Sebastian Bach, who was to become the greatest of all the Bachs and through whom the family would become world famous. When he was a little boy Johann was taught music by his father, and was soon able to take part in the family music-makings.

Unfortunately, when Johann was ten years old his father died and he went to live with his eldest brother Christoph at Ordruf. Christoph sent the boy to a good school and himself continued his music lessons.

Sebastian's eagerness for music was tremendous and he had soon absorbed nearly all that his brother could teach him. Christoph possessed one precious book containing carefully copied pieces for keyboard instruments by all the best of the earlier German composers. These Sebastian wanted to play, but Christoph was becoming jealous of his

little brother's talents and forbade him to touch it. The book was locked away, but the naughty Sebastian wriggled it through the latticed door of the bookcase. He copied every piece, but, alas, Christoph found him out and took away not only his own book but the copy as well.

By the time Sebastian was fifteen Christoph's family was getting so big that the young brother had to think about earning his own living. He had a good voice and this won him a place in a choir school at Lüneburg. His voice soon broke, but his abilities as organist and klavier player still made him valuable to the school.

Now Bach began his real musical education, all the best of which he found for himself. He studied all the compositions of all kinds which he could hear, or of which he could examine the scores. He went to hear every noted performer on the organ or harpsichord who came to any neighbouring towns, even if it meant several days of walking to get there.

From Lüneburg Bach went as often as he could to hear the noted organist Reinken. Once when he was walking back tired and hungry he had no money left. He stopped and sat down outside an inn. Someone threw out two herrings' heads, which the hungry lad picked up. To his surprise and joy he found a ducat inside each.

When he was eighteen Bach secured employment in the court band of Duke Ernst of Weimar. He left this after a few months to become organist at Arnstadt. There was a fine new organ there and this Bach exploited to its utmost.

He was largely responsible for the change of fingering on all keyboard instruments. Couperin, the French composer, seems to have made somewhat similar experiments about the same time.

Before this period the thumbs had been used only when large stretches had to be made. Runs were made by passing the fingers over each other; the second would pass over the third, or the third over the fourth, and vice versa. (It must be remembered that speeds generally were slower than in modern times.) Bach astonished people by the extreme flexibility of his hand in passing the fingers over the thumb or the thumb under the fingers in rapid passages. Nevertheless, his hand was always quiet and smooth in action.

Then, too, the rapid movement of his feet on the pedals astonished all who saw it. He gave the pedals a real part.

His registration (arrangement of the organ stops to give different effects) also caused amazement. From this time the fame of Johann Sebastian Bach as organist and klavier player began to spread.

Bach still felt himself a learner and wanted to hear the great Buxtehude. He was granted leave to go to Lübeck for four weeks. So enthralled did he become, and so much did he want to learn, that he did not return to Arnstadt for four months.

Naturally the consistory of the church was angry and asked for an explanation. Bach said that he thought that his deputy would have done all the duties. Then the court brought forward other complaints: the accompaniment to the chorales (a form of hymn in the German Protestant service) was so elaborate that the congregation could not sing the melody; the organist neglected the choir scholars. Perhaps they were justified in this last complaint, for throughout his life Bach was irritated by the need to keep discipline among unruly boys who were not musical enthusiasts.

The organist was given eight days in which to consider his answer to these charges. That was in February, and in November he was summoned before the court again, for his reply had not been received. This time he was further accused of allowing "a stranger maiden" to sing in the church when he was practising. The "stranger maiden" was Sebastian's cousin Maria Barbara, whom he married shortly afterwards.

Under irksome conditions Bach could no longer be happy in Arnstadt, so he was glad to accept an appointment as organist at Muhlhausen. He occupied this post for less than a year and then moved to Weimar, where he became organist and chamber musician to Duke Wilhelm Ernst.

Bach's life in Weimar ran on quite different lines. He had to consider instrumental music which would please his prince, and thus came his first known compositions for harpsichord and chamber music combinations.

He stayed for nine years until 1717, when he became *Kapellmeister* at the court of Prince Leopold of Anhalt-Köthen. In this post Bach was very happy even though he had no church organ on which to play. The prince was young and very musical, often playing the violin in his orchestra. He became very friendly with Bach and insisted that the musician accompany him on all his journeys.

During these journeys and at other leisure times in the six years at Köthen Bach wrote the first part of his "Well-Tempered Clavichord." This consisted of twenty-four preludes and fugues, one in each major and minor key.

Owing to the system of tuning keyed instruments it had not been possible before this to play in every key because the note-relationship would be wrong for the black keys

and certain others (see Chapter VI). Therefore, only a few keys were used.

Someone suggested a system of tuning which divided the octave into twelve equal semitones. There was great opposition to this scheme, many musicians claiming that the sounds thus produced would be unbearable and that modulations which had previously been generally used would become impossible. In later life Bach was often accused of being old-fashioned, but in this case he unhesitatingly supported the new idea. The "Well-Tempered Clavichord" was written to prove that every key could be used with equal facility, that modulations into any desired key could be easily made, and that far from being unpleasantly harsh, the parts could move freely and with richness of thought.

Many years later Bach wrote another set of twenty-four preludes and fugues which make the second volume of the "Well-Tempered Clavichord." In composing these two volumes he did a service to musicians of the future of which he could not have dreamt. These forty-eight preludes and fugues have indeed become, as Beethoven called them, "the musician's Bible." They contain a wealth of variety of musical thought never before expressed in music for a single instrument. Every emotion, every mood finds its interpretation. Most people know the delightful first prelude in C major which might have been just an arpeggio exercise, but which somehow captures a spirit of serenity and stability. In contrast to this is the strong emotion of the prelude and fugue in C# minor. Some again, like that in G, are based on jolly dance figures.

The joy of the performer in building up with the composer the wonderful edifice of his fugues until the final glorious pinnacle is reached can only be realized by those

who have experienced it. The parts weave together in such intricate patterns; they show every possible contrast, every possible combination. They venture into unthought-of modulations, finding on the way harmonies and rhythms that even the most modern composers treat with respect. Finally, a superb welding of parts in the last grand reiteration brings the whole to a close with a feeling of such complete satisfaction that no other composer can give.

The French suites and probably the English suites for harpsichord were also written during this period. These are sets of pieces in dance styles arranged in the traditional order, but far surpassing anything previously written. The nearest approach to them are the suites written by Handel. Bach's richness of invention, the complicated weaving of the parts and the fuller emotional content make these works by far the most outstanding of such compositions. The Partitas were works in a similar style written at a later date.

When Bach returned from one of his journeys with the prince in 1720 he found his home under the shadow of a great sorrow. There was no rapid post then to tell him of the illness and death of his wife. He found himself left with the care of four children, the eldest of whom was twelve years old.

About eighteen months later he married his second wife, Anna Magdalena, and began a story of happy married life that was almost like a fairy-tale. Anna Magdalena was fifteen years younger than Bach, but she must have had a great capacity for understanding him.

She was a singer and Bach helped her to a wider comprehension of music. He taught her to play the harpsichord, and it was for her that he wrote the delightful little pieces

we now know as the "Anna Magdalena Klavier Book." This book was gaily bound in green leather, and at the end Bach wrote a set of rules for making a good bass to a given melody, and he also copied the charming little poem he wrote to her on their wedding day.

They had a large family, all the sons of which became musicians. Anna and the children all helped the master in the work of copying parts for singers and instrumentalists. Pupils also came to live in the household, and so the traditional musical gatherings of the Bach family could be continued in one home.

This did not happen in Köthen however. The sons of the first marriage were growing up and needed a better education than could be found in so small a town, so Bach had to look for another post. He became cantor at the school of St. Thomas's Church at Leipzig. The cantor was the musical director of the school and had to teach singing to all the boys, and instrumental music and composition to those who were especially gifted, and to be responsible for the orchestra. He also had to teach Latin.

Bach was an excellent teacher to all who really loved music and tried to follow his guidance. He had infinite patience and a great gift for explaining difficulties. He could teach equally well his own little children as they were first able to sit at the clavichord, or gifted students who afterwards held important court positions. His own sons, Friedemann, Carl Philip Emanuel, and Johann Christian, all won greater fame during their lifetimes than their father had in his. None of them dreamed that to future generations the work of the cantor of Leipzig would tower amongst the highest of all the peaks of music.

Good teacher though he was, the cantor had no gift for

organization or for imposing discipline on sets of boys who were only partly interested in what he had to teach them. The rector of the school was not particularly helpful and Bach could not gain his sympathy for musical reforms. The Thomas Schule had to provide choirs for four churches in the town and Bach himself had to supervise the music in two of these.

The service in the churches was the Protestant service instituted by Luther's reformation, and it was very long. One of the principal musical parts of the service was the cantata. This was something like the anthem of the English service, but was longer and more elaborate, being divided into several sections. Bach had to provide a cantata for every Sunday in the year except those in Lent, as well as extra ones for festivals. Altogether he wrote over three hundred sacred cantatas. They contain some of his finest work, much of which is even now not generally known.

At Easter time in the German church it was the custom to tell the story of the Cross in music. This kind of oratorio was called a "Passion." Bach wrote music for the Passion story from each of the four gospels. The greatest of these is the "St. Matthew Passion." The composer's reverent piety was shown in the loving care taken with his manuscript. Like many of his scores it began with the letters J.J., meaning *Jesu juva* (Help me, Jesus) and ended with S.D.G., *Soli Deo Gloria* (To God alone be the praise). All the parts of the text which were quoted from the Bible were written in red ink. This Passion is a very long work, but it contains examples of the composer's highest powers in emotional expression.

Bach also wrote three oratorios, one for Christmas, one for Easter, and one for Ascension. The Christmas Oratorio

is the best known. Despite its name it is really a series of cantatas for the six days after Christmas.

When he had been at Leipzig for some years conditions improved for a time. The new rector Ernesti appreciated his powers and tried to keep him from annoyance by petty things outside the real scope of his work. Unfortunately, this Ernesti was not in office for very long. He was succeeded by a relative who had no understanding of the musician, and so all the irritations began again.

Bach's life at Leipzig is a perfect example of a man who continued to do his work in order to provide for his family, using his powers to the utmost, but indifferent to worldly consequences. Throughout many years he composed work after work, striving always towards the highest standards, never seeking for recognition of his compositions from the outside world. He demanded the same high standards from his pupils.

As a performer on the organ and harpsichord he was famous. When his son, Carl Philip Emanuel, was musician to Frederick the Great, the King asked repeatedly that the Leipzig organist should visit him. At last in 1747 Bach consented and set out for the palace at Potsdam. When Frederick knew that Bach had arrived he summoned him to appear at once, not even allowing him time to change his travelling clothes. The evening concert in which the King generally played a flute concerto was about to begin when the court chamberlain brought in a list of new arrivals at the palace. Frederick exclaimed to his assembled musicians: "Gentlemen, old Bach has come!" and putting down his flute, went to meet him.

The King showed Bach his collection of harpsichords and his new Silbermann pianoforte. Bach did not think

much of the latter. He improvised for the King, who was delighted with his skill. Then Bach asked the King to suggest a subject on which he could make a fugue. The musicianship Bach displayed in this amazed everyone. Next Frederick asked to hear a fugue in six parts, and even this Bach could improvise with immense dexterity. The next day was spent in visiting all the organs in Potsdam.

Bach must have been pleased at the King's recognition of his genius. On his return to Leipzig he wrote a three- and a six-part fugue on the subject given by Frederick and sent it to him under the title of "A Musical Offering."

Although naturally of a quiet and serious nature Bach had a sense of fun and humour which was well known to his family. It found a musical outlet in some of the secular cantatas he wrote. There were about twenty of these, but the most famous were the "Coffee Cantata" and the "Peasant Cantata."

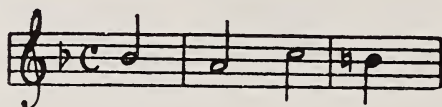
The "Coffee Cantata" was written at a time when people had just discovered the delights of drinking coffee, and the habit was rapidly increasing. Picander wrote a story telling how the King of France forbade the drink and so caused great perturbation. On this story Bach made his cantata.

The "Peasant Cantata" was written for a friend who had just bought a new country estate. It consists almost entirely of dance tunes and folk-song melodies.

One of these folk-song melodies also occurs in Bach's great set of variations written at the request of his son's pupil Goldberg. This pupil was klavier player to a Count Keyserling. The Count became very ill and often had sleepless nights. When this happened he sent for Goldberg to play for him. He told Goldberg that he would like Bach

to compose some pieces for him that were quiet but cheerful. Bach's reward for the variations was a golden goblet filled with gold coins.

The man who throughout his life had written fugues for the harpsichord, the organ, and voices, and had exploited every possible device of contrapuntal writing in so doing, fittingly chose to write a large work to demonstrate "The Art of Fugue." Except for the last section, which might not have been intended for this work by the composer, every fugue was on the same subject, and each one demonstrated some particular point of fugal writing. The last fugue was on the letters of Bach's name



(B natural in German notation is called H), a device imitated by various composers afterwards, who wished to pay him homage.

The composer had never spared his eyes, and at last, like Handel, he was threatened with blindness. A series of operations which were supposed to cure him resulted in total loss of sight and undermined his strength. Soon after dictating a brilliant organ chorale to his pupil and son-in-law Altnikol, Bach died peacefully on 28 July 1750.

His was a great yet simple personality with colossal energy for music. All his life he practised the doctrine of hard work. When asked how he acquired his skill, he replied: "I have had to work hard; anyone who will work equally hard will be able to do as much."

Bach never met Handel, although he wished to do so. On one occasion he arrived in Hamburg just one day after Handel had left the town.

Great musicians ever since have striven to make Bach's work better known. Beethoven greatly revered all he knew of Bach, but it was to Mendelssohn (see Chapter XII) that the world owed the discovery of so much of Bach's music. Schumann (see Chapter XII) and Liszt (see Chapter XIV) were both enthusiastic supporters and Wagner was also an admirer. Brahms once said: "There is always something new in old Bach."

The word *Bach* in the German language means "a brook." It was Beethoven who said: "He should not be called 'brook,' but 'ocean.' "

CHAPTER IX

How the Suite Grew into the Sonata

MUSIC DEVELOPS BY EXPERIMENT; THOSE THINGS which prove good stay, and those which are not successful must be discarded. Generally such experiments are made by very fine musicians whose work falls just short of the greatest, and who just escape being geniuses.

When these people have prepared sufficient material, it seems as if from nowhere, the genius who can express in its true form what they have been trying so hard and just failing to say, suddenly arises. Much credit is due to these men who make the way clear for the giants. In our own time we are going through just such a stage, and there are many of these forerunners.

Even at the moment when Bach and Handel were writing those works which seemed to collect into one magnificent mass all that the contrapuntal era meant, other musicians were experimenting. They began to develop the forms and styles on which the music of the next two hundred years was to be based.

Harmony, which means the relationships of chords and how to use them, really grew out of counterpoint. In the first attempts at making voices sing different sounds at the same time—in the organum of plain-song—chords of a sort resulted. These were made simply by singing the

same tune at a different pitch. The new problem which developed from the effects achieved by counterpoint was to find the best way of connecting a series of chords, or passages built on chords. The right chords must succeed each other, and music was listened to in an up-and-down way instead of as a series of interwoven lines.

Sometimes the chords were used to support (harmonize) a melody, like telegraph poles supporting a wire. Sometimes the melody was underneath or in the middle. Sometimes there was a series of melodies just like counterpoint, but now musicians listened to the blocks of sounds as well as to the horizontal lines.

Instrumental music had only just reached the stage where it was listened to for its own sake. Previously it had been used as part of church services, or as an accompaniment to singing, dancing, or theatrical entertainments.

At the time that musicians discovered the joy of making music for its own sake, instruments themselves were being improved. First among them was the violin, which at the end of the sixteenth century was reaching perfection. It was natural, therefore, that some of the first experiments in new ways of writing music were made by the violinists.

They wanted to show off their beautifully toned instruments as well as their own skill, and so they began to compose works for this purpose. These compositions were called SONATAS. The name came from the Latin word *sono*, meaning to sound, because the music was to be heard for the beauty of its sound alone, and not just as a part of something else.

The sonatas which the great violinists such as Corelli (1653), Veracini, Tartini, and many others wrote, were

very much like the suite. Generally there were four movements, first a slow prelude, then a quick movement such as an allemande. The third movement was probably a sarabande or some other slow dance, but sometimes it was more of the type of stately church music. The last movement was a gay dance, generally a gigue.

Another musician who was born in the same year as Bach and Handel (1685) was an Italian, Domenico Scarlatti. He was the son of a famous musician, Alessandro Scarlatti, who played an important part in the development of Italian opera. The young Domenico was a very fine harpsichord player, and because of this talent he travelled a great deal. Eventually he went to live in Spain where for many years he frequented the court as the music master of one of the princesses.

When Scarlatti wrote music, naturally he wrote for his favourite instrument, and he wrote in a way that would help to display his own skill upon it. There are three hundred and sixty pieces for harpsichord written by him, and most of them he called "sonatas."

The name is only true here in that the pieces are written for the beauty of their sound alone. All the pieces have only one movement, although a double bar divides the sections. Most of them consist of brilliant and ingenious rapid passages like those found in pieces called "toccatas." Such ability to show off the capacities of the instrument had never been exploited in compositions before.

The form of these movements was binary form, like that of the dances in the suites. This binary form was much more mature than the simple two contrasted themes of folk song and early instrumental music. Musicians had felt the need for greater length, for balance and contrast, and had

used their ingenuity to expand the spontaneous initial phrases of inspiration.

Their experiments resulted in the generally accepted form for instrumental pieces based on dance movements. An opening theme in the principal key led to a secondary and sometimes less clearly defined theme in a contrasting key, usually the dominant of a major key or the relative major of a minor key. The end of this first half was shown by a double bar and a repeat mark. The second half began with a repetition of the first theme in the new key followed by the second theme in the tonic key. This section also was repeated.

Occasionally Scarlatti indulged in attempts at varying his themes in the style of a rudimentary development section. Surprisingly few of Scarlatti's sonatas, however, were based on dance rhythms. There are a few beautiful examples of a slow, song-like type which show that Scarlatti could write with great feeling.

The sons of the great Johann Sebastian Bach were not content to make poor imitations of their father's music. They were more interested in the new way of writing music. C. P. E. Bach, the second son, did very important work in this direction.

Carl Philip Emanuel Bach became musician at the court of the Prussian king, Frederick the Great. Frederick was a good musician and played several instruments. He was especially fond of the harpsichord, and so his composer wrote many pieces for that instrument. Most of these were sonatas, and in writing them Carl made many experiments which were of great help to the people who followed him.

These sonatas began with the quick movement instead

of a slow prelude, and it was this movement that the composer altered most. His plan for it was eventually taken as the best plan for a first movement, and was called sonata form.

Instead of being content to state two themes in different keys in binary or ternary form, this composer stated his first idea (often a very simple one), and then changed his key to announce the second idea. Like a conjurer who says "There is all I am going to use, now see what I am going to do with it," he then began to play musical pranks with both themes. He took all the means which had been used in writing sets of variations, and employed them to develop his ideas. He modulated into unexpected keys, he used new harmonies, he employed parts of themes in a different order, he provided a new accompaniment.

When he had done enough of this he seemed to say: "Now this is what we started from." Once more came the first theme as it was originally written, followed by the second theme, which was written this time in the same key as the first. Thus the movement became balanced and united.

The final plan for a first movement at last became:

<i>Exposition</i>	<i>Development</i>	<i>Recapitulation</i>
(statement of themes)	of themes by	(repetition of themes)
1st subject in principal key.	changes of key and all kinds	1st subject in principal key.
Bridge passage or transition, leading to 2nd subject in a contrasting key.	of variation.	Modified transition to 2nd subject also in principal key.

It will be seen that this plan is much more highly organized than the later binary form. Indeed it is a mixture

of binary and ternary form with something of its own added.

The end of the exposition was shown by a double bar and the section was repeated. In earlier sonatas the second part also was repeated, but this was a cumbersome and in-artistic proceeding. The repetition of the later parts of the movement was dropped as the development section gradually assumed greater length; but the conventional repeat of the exposition persisted until Beethoven's time.

The second subject of the exposition took on greater importance. It became longer, and could often be divided into subsidiary themes. This, of course, duly influenced the development.

The second movement was a slow one, generally in simple binary or ternary form, and the last was a gay dance. Thus the most important material was contained in the first movement when the audience was fresh and ready to listen. A change of mood was provided in the second movement. The last was jolly and easy to listen to, as if the composer wanted to give a happy ending to a story.

The lyrical second movement has been credited with varying origins. One writer claims that it is derived from the contrast of the slow and graceful sarabande between the quicker movements of the allemande and gigue in the suite (see Chapter VII). Others claim that supreme influence of the melodic arias of opera (see Chapter XV). A claim is also sometimes made for the solemn influence of church music.

The truth of the matter seems to be that composers learnt to adapt any and all of the appropriate individual styles to their immediate needs, until the slow movement achieved the grave and serene beauty found in the sonatas

of Beethoven. Certainly there is generally a preponderance of vocal lyricism suggesting that composers treated instruments in the style of a voice, though not submitting to vocal limitations as to compass and style.

One purely instrumental form was often used by both Mozart and Beethoven in slow movements, the variation form. The theme, divided into two parts, might be only sixteen bars long. The subject matter was of necessity simple, but was often charged with great emotion. This became more and more the case as the juggling for design grew through habit less of an aim in itself, and the framework of form became just the medium for the expression of feeling and idea. The variations themselves were limited in number, as such a movement was only a part of the whole. A supremely lovely example of this type of slow movement occurs in Beethoven's "Waldstein" sonata, op. 53.

Almost from its inception the slow movement was in a contrasted key, generally the dominant. In order that, in performance, it should be no longer than other movements it was shorter in substance. There was therefore less scope for development of themes and so the form remained simple, usually ternary.

The third movement of early sonatas and symphonies was often of the type of a gigue, but innovations were soon made. Haydn in early sonatas sometimes used the minuet as a finale, which led to a further important development, as will be seen later. Mozart delighted in the rondo, which gave scope for more variety. Eventually the rondo itself achieved a more balanced form.

Originally it had consisted of a principal theme alternating with episodes (see Chapter VII). The final movement

of a long work needed a much more concise expression than so rambling a form made possible. A much more satisfactory symmetry was achieved by a merging of rondo with sonata form, so that yet another variety of the ternary idea was evolved.

This was a principal theme in the tonic key, A, followed by a new theme, B, in a contrasting key. A was then repeated in the original key and was succeeded by another theme, C, in another related key. The innovation came in the last part when A and B were again repeated, both themes being in the tonic key. The whole was rounded off by a *coda* (tailpiece), which was probably an elaboration of A. The formula was therefore:

A	B	A ₂	C	A ₃	B ₂
tonic key—related key—tonic—other related key—tonic—tonic—coda					

We have seen that Haydn used a minuet as a finale. Evidently he did not find this entirely successful, neither did he wish to discard his favourite dance movement. He therefore introduced the minuet as an extra movement in his symphonies, so that these compositions had then four movements. The minuet usually occurred between the slow movement and the finale, thus making a more gradual transition from the serious mood to the gay.

These movements were in minuet and trio form; that is, one minuet followed by another in a different key and contrasting theme. Each was in binary or ternary form, divided into two sections by a double bar after the opening theme. The two sections were repeated. After both minuet and trio had been played, the minuet was given again without repeats.

Mozart adopted Haydn's idea of using the minuet as a

sonata movement, and so did Beethoven. The latter, however, soon made a striking alteration. He changed the minuet into a scherzo. Scherzo means a quick spritely movement, but in actual fact Beethoven frequently used it to convey highly dramatic and imaginative ideas.

He preserved the three-beat bar but increased the speed considerably. In fact many of his movements sound to be in $6/8$ rather than $3/4$ time. He also generally adhered to minuet and trio form, but if form interfered with the expression of his emotional idea, then form had to give way.

The variety of emotional expression in such movements in his thirty-two sonatas and nine symphonies is truly amazing. A comparison, allowing for the difference of medium, between the scherzo of the "Moonlight" sonata and the Ninth Symphony demonstrates this ably.

We have already seen that much of the growth of this form was due to Haydn, Mozart, and Beethoven, and their influence will be considered again in Chapters X and XI. A few more details can well be mentioned here.

It was Haydn who first used the idea of codetta and coda to any great extent. The codetta (little tail-piece) was used to round off the exposition where this was necessary. The coda was much more important, for it was additional material used to add a suitable finish to the first movement. The mere repetition of the exposition might otherwise, despite the use of the tonic key, have been almost an anticlimax after the building up of the development. The coda was derived, of course, from the subject matter that preceded it, and acted as the peroration of a long and carefully planned speech.

With Beethoven the coda sometimes assumed much

greater proportions. New material was frequently introduced before it reverted to its original purpose of bringing the movement to an impressive close emphasizing the original subjects and key.

The possibilities of the development section of the first movement were first demonstrated by Mozart. In the time of C. P. E. Bach modulation had not been very daring. The second subject was invariably in the dominant or relative major key. Neither had the development section ventured beyond the nearly related keys.

In devices of variation many of the ideas utilized had belonged to the contrapuntal style of writing. Imitation, inversion, and fugal ideas were adopted. The harmonic style was in its infancy.

Haydn's work was more elaborate than that of his predecessors, but Mozart's was still more prolific. His powers of invention, his greater familiarity with harmonic methods, his comparative daring in extensive and varied modulations, made his developments an integral part of the movement, and not just a link between exposition and recapitulation.

Beethoven accepted the form of the instrumental sonata and symphony as it came to him, but very early in his career he enlarged and varied it to suit the immediate purpose of his expression.

He did not hesitate to vary the order of the movements. The "Moonlight" sonata (op. 14, no. 2), for example, begins with a slow movement, proceeds to a scherzo, and ends with a furious movement in "first movement form." Indeed, he regarded a sonata as a medium for expressing ideas at length, in whatever guise seemed best fitted for their expounding. Where it was advisable to do so he con-

formed to what had by that time become convention; where necessary he ruthlessly broke the rules.

Mozart in later life, and Beethoven, wrote for the pianoforte and not for the harpsichord. Both were pianists and were therefore quick to seize on the possibilities of the new instrument. In their hands the pianoforte sonata attained a breadth of vision undreamed of by the composers responsible for its inception.

The limitations of the harpsichord imposed limits on the works written for it. The instrument played by Mozart and Beethoven had infinitely more variety (see Chapter VI). The sustaining power of the pianoforte, its stronger tone, its greater variety of tone from soft to loud, and above all the mellower quality of tone all lent themselves to more varied and beautiful effects.

The name sonata applies strictly to a piece in several movements for a solo instrument, but sonata form is important because, under different names, it was adopted for all sorts of combinations of instruments. A **TRIO** is a sonata for three instruments (usually a violin, a cello, and a piano); a **QUARTET** is a sonata for four instruments; a **QUINTET** is for five instruments, and so on.

SYMPHONY is the name given to a sonata for an orchestra. The word means "harmonious music," that is, music made by a number of instruments together. It was originally used for any type of composition for any number of instruments. Haydn was the first to use separate titles for quartet and symphony.

Necessarily, different combinations of instruments present their own problems and possibilities to the composer. The capacities of string quartet, pianoforte, and orchestra are entirely different. Writing that would be effective for

a pianoforte would sound lumpish and dull for string quartet. The possibilities of an orchestra would be but poorly demonstrated if all the parts were written as if for strings; moreover, the technical possibilities of each instrument have to be taken into account.

The best symphonic writer is the one who uses each class of instrument to its highest capacity. He must combine his instruments in the most effective ways, thus providing colour and contrast to keep the listener's interest continuously aroused. To the initiated the composer is known by his orchestration. A surprisingly short course of concentrated listening can turn the novice into the expert in these matters.

A CONCERTO is a very involved sonata for a solo instrument and an orchestra. At first this name, too, was used for any composition for a number of instruments, but later came to have a more definite meaning of soloist and orchestra together.

Mozart, himself a pianist of great attainments, was the first to bring the pianoforte concerto to its full development. The composer's difficulty is that the solo instrument must be given the role of chief importance, but the orchestral part must also be sustained in interest. When the hero disappears for a while the plot must be carried on; when he occupies the central position then he must be given a suitable background. All this must be done without upsetting the complete design.

The plan eventually accepted was an opening passage by the whole orchestra (known as *tutti*—all together), followed by a solo of some length and importance. Such *tutti* and solo passages then alternated until the movement worked itself out. Generally there were four *tutti* and

three solo passages. When the soloist was playing the orchestra was not necessarily silent; its task was that of accompanist and foil to the soloist. Utilizing all these means the composer used "sonata form" as the framework of his composition.

The development of the sonata took nearly a hundred years. In that time and in that form a great deal of the most beautiful music of the world was written. Ever since then composers have built their works on these "classics" or standard models. The developments of modern music have sprung from sonata form.

This chapter has dealt with sonata form and its importance in the development of the art of music. It must be clearly and emphatically understood that this and all other forms resulted from music, not music from the form. This design came to be accepted because composers wrote music that was utterly satisfying in that way.

Form is merely the result of musicians' experiments. In course of time the unsatisfactory experiments are discarded; those which call forth a response by their adequacy and conviction remain to be improved and developed until their purpose is fulfilled. Then a newer form evolves. Form which gives way to formalism is sterile, and no music of great merit will ever come from a mere attempt to write in a given mould. The music must be charged with life and purpose.

The development of sonata form led to the great realization of music as a vehicle for conveying ideas, impressions, and emotions. Before this period these things had been done, but they were done incidentally.

Many people now find delight in the music of earlier times because it is so impersonal. From the beginning of

the nineteenth century music became a medium for human expression. Human experience, emotions, and ideas were given their counterpart in sound, and the development of the initial statements of sound must provide the parallel to human experience. Such ideas could not be constrained within the limits of a rigid formula. Those composers who could and did emerge beyond formula were the ones who wrote the greatest music.

Beethoven marked the end of the period from the time of J. S. Bach to the beginning of the nineteenth century. Because of his power of dispensing with formula, though not with form, of expressing the thoughts and feelings of all men in musical terms, he is also said to mark the beginning of the "romantic" period.

CHAPTER X

The Stories of Haydn and Mozart

HAYDN

IN THE CROATIAN VILLAGE OF ROHRAU IN HUNGARY in 1732 there lived a very happy peasant family named Haydn. The husband was the village wheelwright, and he was feeling very proud, for he had a new son. How could he have known then that the tiny Joseph would become one of the most famous men in Europe, whose fame would increase with the centuries as men understood more and more of his work?

As the tiny boy grew older he heard his family and friends singing the simple folk-songs of his country, and he learned to love the beautiful tunes. He heard the bands of gipsies which wandered through the country playing wild or plaintive music to songs and dances by their camp-fires at night. He heard and sang parts of the beautiful music used in the village church services.

The family was proud of the little Joseph, and especially loved to hear him sing. When he was six years old a schoolmaster from a nearby village was so attracted by this bright little lad that he took him off to his own village to educate him. Two years later a clever musician named

Reutter offered to get him into the choir of St. Stephen's Church in Vienna.

This was very fortunate for Joseph, for his parents could not have afforded to give him such an education. In the choir school he learned to sing well, to read music, to play the harpsichord and violin, and he heard much of the best music written for the church.

He was happy at school, and a great favourite with masters and boys, because he was gay and intelligent. Long after his voice broke Reutter kept him there as a music copyist, even though the Empress Maria Theresa said that "Young Haydn's voice was like the crowing of a cock."

At last his love of joking got him into trouble. The boys all wore long hair with pigtails, as was usual at that time. Haydn had a new pair of scissors, and as he sat in choir, during a dull part of the service, he cut off the pigtail of the boy sitting in front of him. Naturally, the choir-master was very angry, and Haydn had to leave the school.

The family at Rohrau was too poor to support a boy of sixteen who, had he stayed in the village, would have been earning his own living. So Joseph hired a little room in Vienna and began to take pupils. He also obtained a post as accompanist to a clever composer and teacher of singing named Porpora.

Now he continued his hobby of writing music. Haydn's music was always pleasant and sounded happy and gay. Therefore it was not surprising that after a few years he was invited to take charge of the orchestra of wealthy Count Morzin, who had his own theatre.

This was a happy position for any young composer. Instead of just imagining the effects he wanted and writing them down, he could make his little orchestra try his new

works. He could then be sure that they sounded as he wished them to sound.

The tiny orchestra was really a double string quartet with a few wind instruments added, so many of Haydn's compositions were string quartets. Such unusual opportunities of discovering the best way to use instruments helped Haydn to show the composers who came after him how to get quite new effects from an orchestra. He showed how to use each instrument as a separate musical expression in the whole. In the same way a good writer makes the characters in a play stand out as distinct personalities, though they are all grouped round the main idea of the play. Because of this, Haydn is often called the father of the modern orchestra.

Six years exhausted the possibilities of Count Morzin's little orchestra, which was dissolved when the count married. Haydn was glad to accept a similar post in the household of Prince Paul Esterhazy. This prince died a year later, but his brother, Prince Nicholas, was an enthusiastic patron of music, and gave Haydn every support and encouragement. Indeed, the Prince and Haydn must have been very good friends, for the composer more than once played musical jokes on his master.

Haydn was very popular with the members of the orchestra too, and helped them in many ways apart from music. On one occasion Prince Nicholas would insist on staying for a very long time at his country house, but the musicians wanted to visit their families. No other hints being effective, Haydn decided to "say it with music." He wrote a symphony which was quite conventional until the last movement. As this movement drew towards the end, first one musician and then another put down his instrument

and walked out, until only two violins were left to play the last notes. The orchestra got its holiday!

Haydn also wrote a symphony in which any child with a knowledge of music could take part. One day he told his orchestra that he wished them to try over a new symphony with some new instruments. The string players found their parts as usual, but imagine the astonishment of the others when they found that they were solemnly expected to play funny little pipes that made sounds like a quail, a cuckoo, and a nightingale, or else a rattle, a triangle, or a toy drum. Haydn had found these toy instruments in the market-place a few days before, and wrote a joyful symphony for them.

Throughout his life Haydn kept a sense of fun and gaiety, and quite often his cadences in an otherwise serious work sound like a chuckle.

Of course, the musician of a nobleman's household had not much opportunity for expressing very deep thoughts in music. The Prince and his guests wanted to be entertained, not made to think seriously. Haydn was the ideal composer for such a position. His music flows along gaily, expressing gracefully and easily the happy things of life.

He carried the idea of courtliness and grace into his sonatas and symphonies by introducing a minuet after the slow movement. This was just because he loved the dance rhythm, but the scheme was generally adopted from that time. Mozart made the movement more expressive, and more in the spirit of the rest of the work, and subsequent composers followed his example.

During these years Haydn wrote sonatas, quartets, and symphonies to be played at the Prince's concerts, music for the plays and operas performed in the theatre, and

masses for the church services. Although he had worked in one small corner his fame had spread to other countries. He was commissioned to write something for the cathedral of Cadiz in Spain, and he produced "The Seven Words from the Cross."

Prince Nicholas died in 1790, and his successor disbanded the orchestra. Now Haydn, at the age of fifty-eight, was free to accept the invitations to other countries which for so long he had had to refuse. By this time he had come very strongly under the influence of Mozart, who had lived and done nearly all his work during those years when Haydn was with Prince Esterhazy.

Haydn's first visit was to England where he had a great success. He was fêted by learned societies, made a doctor of music at Oxford, and acclaimed by musicians and society alike.

He was a short man, with legs which seemed too small for his body. He wore a wig with curls at the side, and had expressive grey eyes, and a pleasant manner. In whatever society he moved he was popular.

He wrote six symphonies for his friend Salomon, the violinist and concert giver. On a later visit he wrote six more, and all these are known as the Salomon symphonies. They show much more power and vigour than those written when Haydn was a kind of superior servant.

In England Haydn first heard Handel's "Messiah" performed, and the "Hallelujah Chorus" greatly affected him. Perhaps it was with this in mind that he started to set Milton's poem, "Paradise Lost," in the form of an oratorio. This came to be known in England as "The Creation."

Haydn expressed great admiration for the English national anthem, and decided that Austria should have a

worthy national hymn. He wrote the "Emperor's Hymn," which is sung in English churches to the words "Glorious things of Thee are spoken." Later he used this as the theme of the variations in the string quartet, op. 76, no. 3.

So great was the success of "The Creation" that Haydn's English friends persuaded him to undertake another similar work. This was "The Seasons," adapted from James Thomson's poem.

By this time Haydn's strength was going, and his next work, a string quartet, was never finished. He was honoured and famous throughout Europe, his music was loved and admired throughout every country.

When "The Creation" was performed at the University in Vienna the composer was carried in an arm-chair to a place of honour in the hall. Famous people thronged to pay respect to him. The scene must have been very like the one in London in 1929, when the blind and paralysed English composer Delius was carried into Queen's Hall to hear Sir Thomas Beecham conduct a festival of his compositions.

Tired out, the sunny-tempered composer died on 31 May 1809, not long after Vienna had been bombarded by the French. His happy life was clouded only by an unhappy marriage.

Happiness and good-nature are the keynotes of his music, and to his skill in orchestration the music of the future owed a great debt. His development of all instrumental forms of composition was another very important aspect of his work, and one which tremendously helped those composers who came afterwards.

MOZART

In 1756, when Haydn was twenty-four, Wolfgang Amadeus Mozart was born at Salzburg in Austria. His short life of thirty-five years was packed with music from beginning to end. Although he learned very much from Haydn's music, Haydn himself owed a great deal in his later years to the influence of the younger composer.

Wolfgang's father was a violinist to the Archbishop of Salzburg, and was a very fine musician. His mother was also clever, and was glad that her two children should learn to know the best and most beautiful things in literature and music.

Marianne Mozart was five years old when her baby brother was born. As soon as he could toddle to the harpsichord the baby boy tried to share his sister's lessons. Imagine the delight of the family when, instead of banging down handfuls of notes as most babies do, the little boy carefully picked out the chords which sounded best. He could not only sing tunes correctly, but remember them.

So Wolfgang also had music lessons. There is a book of pieces in the Mozart museum at Salzburg in which remarks are found in his father's handwriting such as "Wolfgang learnt this minuet when he was four years old"; "This minuet and trio were learnt by Wolfgang in half an hour, at half-past nine at night, one day before his fifth year." It is to be hoped that the little boy had only stayed up so late as a special birthday treat!

By this time he had begun to write music too. One of his first pieces he called a concerto "because it sounded so difficult." Hundreds of children since then have enjoyed

playing the three minuets he wrote when he was six years old, especially the first one.

Leopold Mozart thought that his two very clever children should show the world what they could do, and so he arranged to take them on a concert tour. This meant that they played at noblemen's houses, and if they were fortunate they would be invited to play at the Court in Vienna. They were lucky! After they had visited Munich they went to Vienna and played often before the royal family.

Wolfgang was a great favourite with the Empress, and he himself very much liked the Princess Marie Antoinette, who afterwards became Queen of France, and was beheaded in the French Revolution. The children received many presents and their father was given money for them. Marianne had a beautiful silk dress and Wolfgang a court suit of satin and braid. He always wore a powdered wig, so he looked a thorough little courtier.

This happy time came to an end because Wolfgang caught scarlet fever. When he was better the family went home to Salzburg. A year later they started off on a longer journey, this time to Paris. It was a good thing they enjoyed travelling for such journeys took a very long time. There were no trains, and the roads were not as good as they are now. All travel was done by horse-coach, and, of course, when one set of horses was tired a stop had to be made to get new ones.

The children played at noblemen's houses on the way, and they gave concerts in the big towns through which they passed. In Paris their success was just as great as it had been in Vienna. They played to the court at Versailles, and then all the important people in Paris wanted to hear

them. It was in Paris, too, that Wolfgang's compositions were first published—a set of four sonatas. The title-page stated that he was seven years old.

After Paris they set out for London. This was not long after the death of Handel, and London was still a musical centre. One of the most important musicians was Johann Christian Bach, the youngest son of the great Johann Sebastian. He became very friendly with the Mozarts, and would often play the harpsichord with Wolfgang on his knee. Sometimes they played together.

Marianne and Wolfgang played at the Court of George III. The King gave Wolfgang difficult pieces to play at sight, and was delighted with his improvisation on a theme by Handel.

There were public concerts, too, for which it was advertised that the children would play on the harpsichord, and that Wolfgang would transpose, read from sight, improvise on any given theme, and play on a keyboard *with his hands covered by a cloth*.

Music of some sort was necessary to Mozart. When his father fell ill and he could not practise, he kept quiet by composing a symphony. When the father was better they set out on their homeward journey, and visited the court of Holland. They went again to Paris, and at last reached home in 1766. In three years Wolfgang had become famous all over Europe, and he was still a little boy of ten.

Their next trip to Vienna was interrupted by an epidemic of smallpox. The chief event of importance was an invitation to Wolfgang from the new Emperor Joseph to write an opera to be performed in his theatre. Unfortunately, the other musicians concerned were jealous of the success

of a small boy. They made so much difficulty that "La Finta Semplice" was never performed.

One piece of good fortune was the performance of a Mass. A newspaper reported that "It was conducted by the composer with the utmost precision and accuracy, and was received with universal applause and admiration."

At last Salzburg acknowledged Wolfgang's genius, and at twelve years of age he was appointed *Concert-meister* to the archbishop. Then he worked quietly for several years.

When Wolfgang was nearly sixteen he set out with his father on a visit to Italy, which was still the country with the greatest musical reputation. People were now not so interested in him as they had been in the little boy who played the harpsichord so well, but serious musicians everywhere were taking more and more interest in the young composer.

He had an opera performed in Milan, and was asked to write another for the same city. He also took the opportunity in Rome to have lessons in counterpoint from Martini. In Rome, too, he created a sensation in another way.

Some of the greatest music of all time was that performed in the Sistine Chapel. Mozart was particularly impressed by the wonderful "Miserere" of Allegri. As he could not get a copy of this he wrote it all down from memory.

When he returned from this trip Wolfgang's boyhood was over. He was no longer just a clever child, but was a young musician with his way to make.

The work at Salzburg seemed to him very restricted after the freedom of his travels, but from it he gained experience. It was at this time that he first discovered

Haydn's music, and he afterwards declared that from Haydn he learned to write string quartets.

The love of travel again sent Mozart away from home, but this time he went with his mother, as his father had to remain in the archbishop's service. Now he was the man in charge, and instead of his mother looking after him he cared for her comfort.

Indeed, she soon found her son difficult to manage, for in Mannheim he fell in love with a beautiful singer, Aloysia Weber. Eventually Wolfgang was persuaded to continue the journey to Paris, but this was no triumph like the earlier journey. The chief benefit Mozart derived from it was the opportunity to study the operas of Gluck. Before the end of the journey Wolfgang's mother died and the sad young man started home again.

He had composed the "Paris" symphony. On his return he wrote the opera "Idomeneo" which had been commissioned for the town of Munich.

The happiest part of Mozart's life was over, but the best of his music was yet to be written. More and more he fretted at the limits set to his work in Salzburg, and at length the archbishop discharged him.

Mozart went to live in Vienna and for the first time he met Haydn. A great friendship sprang up between the two composers, and each was greatly influenced by the music of the other.

Soon after this Mozart married Constance Weber, a sister of Aloysia. For a time at least they were very happy, but they were always very poor. Sometimes Constance would worry him by suggesting that he should write popular music that would make money instead of the serious music that people did not always understand and appreciate.

That is a fight that great artists of all times have always had to make.

The Emperor Joseph was trying to establish real German opera in Vienna, and Mozart was commissioned to produce a work which would further this end. Goethe, the great German poet, had written libretti for Christopher Kayser (see Chapter XV), but when Mozart's opera appeared he wrote: " 'Die Entführung aus dem Serail' ('The Abduction from the Seraglio') threw all else in the shade."

Mozart's previous efforts had been founded on Italian models, and he was faced with certain language problems in turning his attention to a German libretto. Italian is essentially a vocal, that is a singable, language, and poems written in it are flowing and lyrical, thus suitable for treatment in aria. The German language is more expressive but less liquid. The short lines of its poems call for short phrases of simple song. Here is a difference of racial characteristics which is demonstrated in both the language and the music of the respective countries.

Italian opera was almost entirely vocal; French opera was more concerned with dramatic situation. The new German opera was to be a fusion of these elements, with special attention to the treatment of the German words. The result showed that above all the audience must be entertained and not expected to give too serious attention.

Mozart himself always had very decided ideas as to what he wanted in a libretto. Of "Die Entführung" he said: "I am quite aware that the versification is not of the best, but it goes so well with my musical thoughts (which were running in my head long before) that I cannot but be pleased."

The Emperor Joseph commented to Mozart after the first performance: "Too fine for our ears, and an immense number of notes, my dear Mozart." The musician replied: "Just as many notes, your Majesty, as are necessary."

The attempt to found a German opera in Vienna came to an end within a year. Mozart, although embittered by this failure, continued to pour forth music of all kinds: pianoforte sonatas for his own and his pupils' performance; pianoforte concertos, of which he wrote fourteen in four years; works for all sorts of combinations of instruments.

Indeed, throughout his life he never refused an opportunity to compose for any new medium. Many compositions were commissioned by patrons. They included works for mechanical clocks, and even one for a barrel-organ. Mozart also composed for *Harmoniemusik*, the combination of wind instruments, 2 clarinets, 2 horns, 2 bassoons, and sometimes 2 oboes, used to provide music as a meal-time accompaniment or to serenade friends on festive occasions. When he discovered the works of Handel and Bach he was tremendously enthusiastic and began writing fugues in emulation of their feats.

In 1786 he again turned to opera. The play "Le Mariage de Figaro" ("The Marriage of Figaro"), by the French writer Beaumarchais, was banned in Vienna. Da Ponte, the librettist, and Mozart thought that public interest would be aroused by an opera based on it. The plot was one of light-hearted intrigue such as lent itself to the type of opera beloved by the Viennese. It is not generally realized that the story of "Figaro" is a sequel to that of "The Barber of Seville," first set by Paisiello and later used in the well-known opera by Rossini.

Italian style in operatic writing was still supreme. Italian composers of opera therefore won the most popularity. Mozart, perhaps still smarting from his disappointment over "*Die Entführung*," set out to show that he could "Write a better Italian opera than the Italians themselves" (Jahn). The cosmopolitan experiences of his youth, the Italian influences in his training, and his innate genius, fully qualified him to do so.

He succeeded in his attempt, but he did much more. Whereas Italian opera concentrated, except for the finales, almost entirely on the individual singer who happened at that moment to be on the stage, Mozart made his opera into a unified whole. The plot must give him scope for dramatic situations, and the working out of that plot in music must be a natural development of the musical idea. Besides the inevitable and lovely arias there were duets, trios, a sextet, and two choruses, as well as the finale to each act.

His duets were not just two people making pleasing sounds together; they were logical conversations upheld by logical musical construction. Nevertheless, Mozart was sufficiently a composer of his day to write his parts to suit the individual singers who were to portray them.

While the Italian composers were largely absorbed with vocal composition the Germans and Austrians, especially Haydn and Mozart, had developed the art of symphonic writing. Inevitably this was demonstrated in Mozart's operas. The overtures were longer and were a definite part of the complete structure, for they contained allusions to the themes to appear in the body of the work. Where the composer thought fitting, individual numbers had long instrumental introductions.

The typical operatic orchestra at that time consisted of:

- 1 of each wind instrument
- 6 of each violin
- 4 violas
- 3 violoncelli
- 2 basses.

When the occasion demanded this was strengthened. Mozart used his orchestra as an integral part of the development of the work. Instrumental effects were designed to heighten dramatic situations, or to express mood or emotion. In particular his delicate and novel treatment of wind instruments delighted his hearers.

"Figaro" met with a certain amount of success in Vienna and before long he was invited to Prague to see its production there. He had an amazing reception, and soon found that even the errand boys were whistling the tunes from his work. He performed his new symphony in D (generally known as the "Prague" symphony) with tremendous success and added greatly to his fame.

So gay a time did he have that there was very little opportunity for composition. He did write some country dances and waltzes for performance at some of the festivities he attended. He was also given a contract for another opera.

The new opera was "Don Giovanni" (Don Juan), for which again Da Ponte wrote the libretto. It was not a serious, but a light-hearted treatment of the story of the Don. Librettist and composer described it as *dramma giocoso*. Nevertheless, the music has a depth and breadth of human emotion seldom before achieved in operatic expression.

The overture was written only the night before the first performance. Mozart had a habit of leaving some portion of his work to be finished only a short time before it was to be performed. Such a custom must have annoyed both singers and instrumentalists.

"Don Giovanni" was well received in Prague, but when it was given in Vienna it had no great success.

All this time he had held a small court appointment, but one with only a small income attached to it. Popular as he was for himself, and greatly esteemed as was his music in his immediate circle, Mozart never seemed able to command the big material success for which he craved as the acknowledgment of his powers. This must have been a bitter experience for one who had been so fêted and indulged in his youth.

As a man Mozart was fond of congenial company and pleasant amusement. He liked to dine well and drink with his friends. He was very fond of dancing and was said to dance the minuet extremely well. His doctor ordered him to take exercise for the sake of his health and he played both bowls and billiards. He was always fastidious in dress.

Such a way of life needs money and, added to the expenses of his wife's frequent illnesses, left Mozart in a state of constant pecuniary difficulty. He was, too, as generous to friends in need as he hoped they would be to him. Unfortunately his good nature was often imposed upon.

After the death of the Emperor Joseph, Mozart's fortunes became steadily worse. The new emperor, Leopold, would have nothing to do with those who had been favoured by his predecessor. No effort of Mozart's could win him any recognition from Leopold.

Now he was writing his finest music. The three greatest

symphonies, including that known as "Jupiter," were composed in 1788. The Jupiter Symphony was not so named by the composer. The name was given later as a tribute to the impressive dignity and nobility of the work.

No triumphant success seemed to come his way, but he still wrote and seemed compelled to find better and better ways of expression.

The possible success of the next opera, "Cosi Fan Tutti," was checked by the death of the Emperor. "Die Zauberflöte" ("The Magic Flute") was written for the theatre of his friend Schikaneder, but he was too poor to give it a satisfactory production.

"The Magic Flute" was a fairy story adapted to denote some of the symbolism of freemasonry. At this time freemasonry had a political as well as a personal significance in some countries of Europe. Mozart had joined the brotherhood some time previously and was an ardent supporter of its ideals.

This opera was first performed in 1791 with the composer conducting at the piano. Throughout the first act the audience was puzzled and therefore somewhat aloof, and Mozart was in despair. As the evening wore on the music made more and more of an impression, despite the weak verse and trivial dialogue. At the end Mozart was greeted with great enthusiasm, but he could not entirely overcome his initial disappointment. Eventually the opera had a tremendous success, but too late to be of service to its composer. Another opera, "La Clemenza di Tito," celebrated the coronation of the new Emperor, but it was never very popular.

A curious story surrounds Mozart's last composition. One night a stranger came to visit him and asked him to

write a "Requiem." Mozart agreed and was impatient to be at work.

The messenger came from a Count Walsegg who craved for a reputation as a composer. Since he had very little ability himself he was in the habit of commissioning works anonymously from those whose gifts were greater.

It seemed to Mozart that this must be his own requiem, and the work haunted him so that he could settle to nothing else. Because of this morbid effect his wife at length took the score from him. Then he completed his operas, and once again began to brood over the requiem.

In the midst of it he was taken ill and could not finish it. Enough of it was done to show his pupil Süssmayr how to complete it.

When Mozart died few people took notice of the event. The little boy who had been the darling of the courts of Europe passed almost unnoticed out of the life of Vienna.

The world since then has exalted Mozart the composer to a great pedestal. His work was to show the force and vigour of the new harmonic style of writing. He showed how noble musical conceptions could be expressed in a way that had never been done before.

The critics complained that he "could not be termed a correct composer of instrumental music" and censured his method of mixing *cantabile* (singing) style with what were then considered purely instrumental ideas. His contemporaries found exaggerated displays of emotion where now we admire the composer's refinement and restraint.

The fact is that Mozart by his early education and by his position in the chronology of the art of music was the first composer to show on a great scale all the possibilities of that art. He accepted all good musical material that came

his way, and the cosmopolitan life of his earlier years had helped to acquaint him with all that the world then knew.

He no longer kept music in water-tight compartments. He fused all styles of writing as seemed to him to give the best results and to achieve the highest artistic expression. In this way he was the true forerunner of Beethoven and prepared the way for that composer's work. He adopted Haydn's idea of using the minuet as the third movement of a symphony, but he gave it a more purely instrumental expression.

Many of his operas, especially "Figaro," "Die Zauberflöte," and "Don Giovanni," are constantly performed. Even the little "Bastien and Bastienne" has recently been revived (1937).

Every August great musicians from all over the world vie with each other for the honour of performing at the Mozart festival. This is held in the little town of Salzburg, in the Austrian mountains.

CHAPTER XI

The Story of Beethoven

BEETHOVEN IS ONE OF THE MOST IMPORTANT figures in the whole history of music. His was not a very happy story, and many tales were told of him which lead some people to think that he must have been a rather unpleasant man in ordinary life. This was not really so.

There is a kind of genius which becomes entirely absorbed by work, and nothing can be allowed to interfere. Anything which causes interruption leads to an expression of fierce annoyance. On the other hand, when the genius is hungry he expects a meal at once and in perfect condition, probably quite forgetting that, because he worked until long after the meal-time, that is not possible. Again the genius is annoyed. And so with other things.

Because Beethoven had this sort of temperament, stories were told of how he threw the soup in the cook's face, or how rude he was when people came to see him. Beethoven was, nevertheless, a kind man, of noble thought and poetic temperament. He was deeply religious and very independent.

Ludwig van Beethoven was born in 1770 in the small German town of Bonn, which is on the Rhine near Cologne. His home was neither comfortable nor happy, for his father was a drunkard. By profession the father was a singer in

the choir of the Elector of Cologne, a post that was not at all well paid.

It has often been said that Beethoven had Dutch ancestors, and this is possible, for Bonn is not a great distance from the Dutch frontier. The "van" before Beethoven denotes aristocratic Dutch extraction. In Germany "von" has the same meaning.

When Ludwig began to show some musical abilities his father gave him lessons. These were neither very good nor very regular. Like many other men whose lives are not very satisfactory, the father was something of a bully. He often forced the little boy to practise for hours at a time.

It is interesting to try and imagine what kind of man Beethoven might have been if he had had a happier childhood. The resentment caused by the unhappiness of his home, and the struggle he had to gain any real training and any recognition, made him exceptionally reserved and intolerant of any patronage. He was always convinced that he had important music to write, and insisted therefore that he was as good as the highest personages in the land.

He certainly had a great capacity for happiness, but life itself gave little opportunity for its expression. It was only when he wrote the Ninth Symphony that he was able to pour out this capacity in music to his own satisfaction. He had achieved something of this mood in other works, particularly those of the last period, but this was its supreme interpretation for him.

At the age of twelve Ludwig was given an unpaid post as harpsichord player in the Elector's Theatre. This, of course, meant that he was also the conductor of the orchestra. The court organist, Neeff, had given him some help

in study; now he was able to gain experience in different types of composition and in the capacities of different instruments.

A few years later Beethoven was made second organist of the chapel at a small salary. The boy was beginning to be noticed for his exceptional gifts, and he himself became conscious of the need for greater experience.

When he was seventeen he set out alone for Vienna. The chief result of this visit was a meeting with Mozart. The polished and experienced Mozart was immensely impressed by the gifts of the rather uncouth lad, and probably gave him some lessons in composition. It was Beethoven's first glimpse of the great world of music, but unfortunately it was cut short by the death of his mother in Bonn, and he had to return home.

His mother's death must have been a great grief to Ludwig, for she had been his greatest friend and help. She was patient, kind, and courageous under all the difficulties of her life. She encouraged her son by sympathy for his work and in home conflicts.

Now Beethoven was really the head of the household, for his father did not trouble. A new post was given him at the theatre, and he began to enlarge his experience and to make new friends. The mother of a family called von Breuning showed him the value of general culture; soon he developed a love and understanding of literature, which lasted and increased throughout his life. Count Waldstein took an interest in him, and later Beethoven repaid this interest with the dedication of the "Waldstein" sonata.

At this time Beethoven was becoming noted as a piano-forte player. His strength and sincerity of interpretation, and the tremendous vitality of his style, were something

new. They far outweighed the lack of polish that was inevitable from such surroundings and so scanty an education. Moreover, he had always a modest manner, unless he was roused, as in later years, by rudeness or lack of understanding in his audience.

A chance to submit some compositions to Haydn as the old composer passed through Bonn, was not to be missed. Haydn thought well of these works and urged Beethoven to go on composing. When so great a musician encouraged the young member of his orchestra, the Elector himself thought that something should be done to help Beethoven. He therefore arranged that Ludwig should go to Vienna to study under Haydn.

The intenseness and thoroughness of Beethoven's character are shown by the way in which he set himself to accomplish, under Haydn's instructions, those textbook tasks which most students of music cover in their teens. He often did more work than Haydn could find time to correct. Often, too, he submitted work which was outside the scope of that set for him.

Haydn at this time was an established musician, and naturally, the ways of composition which he had evolved for himself had become a habit with him. It was not to be wondered at, therefore, that when this rather abrupt and violent young man began to ask why there should not be other ways of composing, why the older formulas must always be the right ones, that Haydn became annoyed.

Haydn's own progress in composition had been easy; he had always been able to write fluently. The painstaking methods of his pupil, which led further and further towards forceful expression in a less polished manner, disappointed the master. Beethoven at this time seemed always to be

trying, but never quite succeeding. Nevertheless Haydn had a sincere respect for Beethoven's possibilities, which was returned by the young musician's admiration for the work of his master.

When Haydn left Vienna on a journey Beethoven became the pupil of Albrechtsberger. Albrechtsberger was a fine technician, but not a creative artist. He was probably, therefore, a very good teacher for Beethoven. Even so, it was not long before the young man found restraint irksome, and insisted on composing as he felt rather than on lines laid down by his teachers.

During this period a trio for two oboes and cor anglais (a large oboe), the earlier piano sonatas, two sonatas for piano and 'cello, and some trios were composed. If these earlier works are compared with the music of Haydn and Mozart it will be seen that they have much in common. The general plan of the works is the same; those in sonata form included a minuet and trio as the third movement. Similar ornaments and a similar scheme of modulation are used. The style of the Mozart and the early Beethoven slow movements is much alike.

Even so, a distinct individuality emerges. By the time the Sonata Pathétique op. 13 was written, a new Beethoven had come into being.

In 1800 Beethoven stood like a great signpost on the road of music. He had gathered to himself all the experiments of nearly a hundred years before. What might be called "harmonic music," that is, music based on the relationship of chords, reached its first complete fulfilment in Beethoven. He used the moulds which the composers of the eighteenth century had fashioned, and put the finishing touches to them. He used these mediums not just as

exercises in making music, but as convenient forms in which to make music express the vital things of life. Because his musical thoughts were such an expression, they have become an expression for all men, just as the works of Shakespeare in literature have done. It is necessary, however, to have the ability to understand if such works are to be fully appreciated. Later, Beethoven was to point the way for composers for the next hundred years.

When the new century began Beethoven was celebrated as a concert pianist, and many wealthy and intelligent men were interested in his work. He was also a noted teacher of pianoforte, but he would only accept pupils of genuine talent and sincerity. He had no time or sympathy to spend on those who merely wished to show off.

Many of the pianoforte sonatas are dedicated to these friends and pupils, chief among whom was Prince Lichnowsky. Although Beethoven disliked patronage, and would never have submitted to the old idea of being a kind of superior servant in a nobleman's household, he thought it a just reward that the rich friends to whom he dedicated his works should give him presents of money in return. Music publishers did not then pay very large sums, even for big works, and there was no royalty system, by which a composer continued to make money from the number of copies sold.

Many people think that all artists produce their work entirely by a gift from heaven, which they call inspiration. Any artistic work of any value must be inspired, but those people should remember the saying: "Art consists of one per cent inspiration and ninety-nine per cent perspiration." That means that ninety-nine parts out of a hundred consist of hard work.

The method by which Beethoven composed illustrates this. The Beethoven "note-books" are famous. The composer always carried a little music manuscript book with him. When a musical theme which he thought worthy—a real inspiration—came to him, it was immediately written down. But the first idea never satisfied him; one part would be altered and then another until ten or more changes could be counted. In the end probably the very first way of writing it would be used. Beethoven had to be sure that this was the right way.

Then came the laborious working-out of the idea, the finding of the right contrasts, the right development to express the emotions he wanted to portray. With Beethoven composition was never easy work, but to his listeners his music sounded entirely spontaneous.

If Beethoven were alive now he would most certainly have been a Socialist or a Communist. He saw much of the life of aristocratic people and found a great deal in it which he despised. He would always give honour to intelligence and sincerity in whatever rank it appeared, but he refused to be servile to mere rank.

A story was told of his rebuke to an audience of fashionable people to whom he had to play in a nobleman's house. The music began and, as so often happens with a drawing-room audience, so did the talking. Slamming down the lid of the piano, Beethoven declared: "I will not play to such pigs!" and stalked out of the room. He was quite right; good music, worthily performed, demands at least the respect of silent listening.

His attitude of studied rudeness to people of position was not always so well justified. Goethe, the great German poet, was once walking with Beethoven, when the royal

family passed. Beethoven pushed his hat tightly on to his head, and ignored the greetings even of the Empress. Nevertheless, he was proud to have been noticed. Later, he told a friend that he "took him (Goethe) to task pretty severely" for staying to bow low in acknowledgment.

Sympathy with the masses of the people whose lot was often a hard one, and who had to struggle very hard if they wished to achieve anything in life, was always very strong in Beethoven. Thus Napoleon, who became leader of the French people after the Revolution, was for him a great hero. In his honour Beethoven, in 1803, composed the Third Symphony.

It was planned to express courage and daring, the triumphant fight for liberty, and every aspect of heroism. The dedication was already written when Beethoven heard that Napoleon had been declared Emperor of France. Another idol had fallen; the man whom he had thought to be the selfless leader of an ideal had, after all, sought only glory and position for himself. The title-page was torn off and he nearly tore up the entire score. The *Eroica* (heroic) Symphony appeared "In memory of a great man"—the man Beethoven had believed Napoleon to be.

Some of the best-known pianoforte sonatas appeared at this time. Obviously they were written by a musical poet who knew the possibilities of his instrument. Indeed they were the work of a prophet, for when their noble and brilliant passages are heard on a modern grand pianoforte, it seems almost incredible that Beethoven could have conceived them with the slight instrument then at his disposal.

Unfortunately, the publishers attached fanciful names to some of these sonatas. Certainly Beethoven wrote them with poetic ideas in mind, but they were written as music,

not as descriptions. The "Moonlight" (op. 27, no. 2, in C# minor) and "Pastoral" (op. 28 in D) have nothing to do with their names. Certainly the stories which are told of the Moonlight Sonata are entirely untrue. The "Appassionata" (op. 57) is well named. Op. 81a in E flat is known as The Farewell Sonata and was inspired by the departure of a favourite brother. The movements were labelled by Beethoven as "Lebewohl" (Farewell) based on the theme




"Die Abwesenheit" (Absence), and "Das Wiedersehen" (The Return).

Beethoven himself named the Pastoral Symphony (no. 6), but described it as "more an expression of feeling than a painting."

The composer loved to spend hours in the country. Often ideas for compositions came to him during country walks, or he spent the time on such walks in thinking out the works he was then engaged in writing. There was always a note-book in his pocket. The Pastoral Symphony, even though it tells in detail of the birds and the storm, tells most of Beethoven's love for the simple things of the country.

This and the Fifth Symphony mark the peak of Beethoven's work at this period, and of the music of the previous century. The Fifth Symphony is probably the best known of all, and the composer himself described it as "Destiny."

It is unlikely that the opening rhythm  was inspired by a drunken neighbour knocking on the door

of this home late at night. This theme has been called "Fate knocking at the door," but again it is the whole movement and the musical expression of its emotion that should be listened to.¹

The "Mount of Olives" was Beethoven's only oratorio. This seems surprising in one in whose life religion played so large a part, but to Beethoven all music was dedicated to God.

He wrote only one opera, "Leonora," known afterwards as "Fidelio." This was the first attempt to write opera with a worthy libretto. Beethoven could not bear the thought of desecrating music by joining it to the silly words and stories which had so often satisfied previous composers. The story of his opera is one of faithful love, and of the heroism shown by Leonora to rescue her husband Florestan from prison.

Beethoven wrote some of his finest music to this, but only in recent years has the opera achieved any great success. He wrote three overtures and discarded them, but they are often performed at orchestral concerts as Leonora Overture, 1, 2, or 3. The opera was first played in Vienna in 1805, but the French were then in possession of the town, and people had other things to think about than opera. It was revived in 1814, but again without great success.

Now the great tragedy of Beethoven's life, deafness, became too pronounced to escape notice. Imagine a man whose life existed round beautiful sound condemned to a future in which he could hear nothing. Beethoven com-

¹ During the war this symphony became symbolic of the fight for freedom. Its dominant rhythm suggests the V sign, which in Morse is . . . —. This was the call sign of the B.B.C. service to Europe.

posed at a furious rate, as though he must try to hear all the music possible before silence closed round him. Some of his greatest music was written when the composer was entirely deaf; he never heard it except in imagination. A pathetic picture was that at a concert, when the composer had to be turned round to see the audience clapping so that he could know that his work had been appreciated.

Perhaps this very tragedy gave Beethoven greater vision. In the last years of his life his music was more immense than ever. He broke away from the shackles of conventional form, stressing the fact that the development of the theme in the only way to fulfil it was the right form.

Much earlier he had adapted the minuet and trio movement of sonata form into the scherzo. This was still a movement in $3/4$ time, but the speed was increased, and it allowed of more dramatic expression. (See Chapter IX.)

In the later sonatas and symphonies he was still more revolutionary. He introduced recitative into quick or slow movements, he used a fugue as the finale of the beautiful piano sonata in A flat (op. 110), he transposed the order of movements to suit the mood of his work.

The greatest innovation of all was in the Ninth Symphony. This is known as the "Choral" symphony because, in the last movement, solo voices and choir are used with the orchestra. Beethoven had always been fascinated by Schiller's "Ode to Joy," and this symphony is its musical parallel, with the final movement a setting of the poem.

The critics could not understand it. They wrote of "chaos come again" and "the obstreperous roaring of modern frenzy." London considered the work a failure.

This was the last of Beethoven's big works, and is perhaps the greatest of them all. In the last string quartets, the

latest piano sonatas, and the preceding symphony he had seemed to be trying to show the way to new spiritual and emotional expression, hence the breaking of the bonds of form. Never before except with some of the greatest music of Bach and Handel had such tremendous forces been released.

Beethoven enlarged the orchestra to include many more instruments than had previously been used. He scored his works not only for the usual strings and wind instruments, but also for trumpets, bassoons, drums, sometimes a trombone, and extra horns.

He had the greater power of the piano instead of the harpsichord for his sonatas, and he adapted his compositions to an instrument far in advance of his time. His string quartets were far more expressive than any that had been attempted before, and the scope for each instrument was much greater. Only the finest artists are capable of interpreting these works adequately for the public.

Though Beethoven's life would seem to have lacked in adventure and variety, music provided everything necessary for him. He never found the personal affection for which he longed. Several times he fell in love with some lady he thought would be his ideal wife, but he never married. Sometimes the engagement was broken because of social reasons, sometimes just because the ideal failed. In later years all his affection went to his nephew Karl. Karl was an average young man with a young man's ways. He was incapable of understanding his uncle's genius, and he fretted against the restraints put upon him. Again Beethoven was disappointed.

All the love and despair, the hope and disappointment, all the aspiration and nobility of Beethoven's character

went into music. Because these things are a part of all men's lives to some extent, Beethoven's music is felt to be a universal expression of men's deepest thoughts.

That Beethoven was capable of winning and keeping the love of understanding friends was shown when great noblemen joined together to give him a regular income and save him from business worries. He was greatly honoured in England, and wrote a work for the Philharmonic Society. Illness prevented his visit to London to receive the Society's medal. When Beethoven was very poor and ill, the Philharmonic Society sent him a gift of £100.

When he died in 1827 a vast crowd of mourners followed his body to the grave. Since then much has been written about him in sincerity and in flattery, much has been said to detract from his greatness.

Two real sources of the truth about Beethoven remain to us. There were the note-books which show how his musical ideas came to him and were pondered until their ultimate form was reached. Besides these there were the "conversation books" in which Beethoven talked to his visitors. They wrote questions and he answered them, and so, many of his thoughts are preserved there, as well as in his diaries.

Whatever may be said about Beethoven it can never be denied that he was a great man and a superb musician. Even now the world cannot entirely understand and appreciate the whole of his work.

CHAPTER XII

The Stories of Schubert, Mendelssohn and Schumann

BEETHOVEN MIGHT BE CALLED THE LIBERATOR OF music. He freed his art from conventional forms and styles, where musical thought demanded it. He showed that deep thought and emotion could be conveyed in music that was not the exclusive right of the Church.

Indeed, religion itself had become more free during the preceding one hundred and fifty years, and the scope for composers in assisting at its rites was more restricted in the Protestant than in the Catholic Church. Music had now become something for all men, and not a pleasant relaxation or study for the wealthy or learned few.

The early part of the nineteenth century was known as the "romantic period," because then for the first time music was consciously used to portray personal feelings and poetic ideas. Before this time there had been much music of great emotional expression, but that was because composers of genius had been able to give life and fire to purely formal material. The "romantics" who came after Beethoven consciously set out to express in music all shades of feeling and mood. Form gave way to the development of the emotional idea. This does not mean that form and balance were lost; but they were no longer the most important things.

The first of these composers was Schubert, who seemed to be in himself a real fountain of musical expression. In his short life he composed operas, chamber music, piano-forte sonatas, fantasias, and shorter pieces like the *Moments Musicaux*, seven complete symphonies and one unfinished and, most important of all, between five and six hundred songs.

Franz Schubert was born in Vienna in 1797. His father was a Moravian peasant who became a schoolmaster in Vienna. Franz was the youngest of a large family, and so there was no money to help on his education.

The family was genuinely musical, and two of Franz's brothers began to give him music lessons when he was a very small boy so that he could join in the family music-making. Then an organist friend took an interest in him and taught him to play the violin, piano, and organ, as well as some harmony.

Fortunately, Franz had a good voice, and when he was eleven years old he was taken into a school called the *Convict*, which trained boys for the Imperial Court Choir in Vienna. There was an orchestra in the school and he joined this at once.

All his opportunities for hearing and making music were greatly increased. Nevertheless, it is amazing how little regular teaching went to the making of such a genius. He taught himself by the things he did, and he improved with each new attempt.

School life was an enjoyable time for Franz and he made many friendships which lasted into later years. He was very good-natured and jolly, and he had a sense of fun which made him popular with the other boys. Although

they laughed at his horn-rimmed spectacles they recognized and admired his unusual musical gifts.

Life was not always easy. The official school meals seem to have been rather scanty, and Schubert's father could not afford to give him much pocket-money. The poor boy often went hungry because he could not afford to buy extra fruit and rolls.

He once wrote to his brother, ending the letter "remember your poor poverty-stricken—and once again I repeat poverty-stricken—brother, Franz." He could not even afford to buy music-paper for composing. Fortunately, Franz had a friend in an older boy who so admired his music that he kept him supplied with the paper on which to write it.

Franz left school when he was sixteen. His only chance of an occupation was to be a teacher in his father's school. At this time the urge to compose music was the strongest force in his life. All his spare time was spent in composing, and he managed, too, to get some lessons from Salieri, the *Kapellmeister* of the Viennese court.

In the next year, 1814, Franz wrote a mass for the Lichtenthal church, where his old master, Holzer, was still organist. This was performed by his friends under his own conducting. The same year saw a similar production of an opera and another mass.

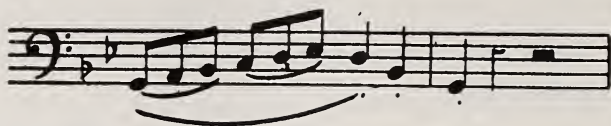
Poetry always had a startling effect on Schubert. It seemed as if the mere reading in verse of an idea which attracted him was enough to liberate the music within him. He always had the gift of setting notes on paper just as he wanted them to sound. Corrections and rearrangements were unnecessary; the music just came to him and was written down.

As soon as one song was finished another was begun. When Schubert lived in the same rooms as his poet friend Mayrhofer they would work together. Mayrhofer would pass a finished poem to Schubert who immediately wrote the music for it, and was ready to take the next from his friend as he finished.

Very little of what is called "art song" had been attempted by previous composers. Their songs were usually operatic arias or excerpts from sacred or secular cantatas or oratorios. There were a few examples from Haydn, Mozart and Beethoven, but most composers had not broken from the influence of the Italian operatic composers, who wrote purely to show off the singers' voices. There were also the simple folk-song forms.

It was Schubert's chief work to create the song form model on which song composers for the next hundred years wrote and are still writing. His melodies gave every possible shade of meaning to the words and at the same time were beautiful melodies according to the perfection of the older tradition. Where necessary, however, he would not hesitate to break the tradition and write in quite a different way if the sentiment of the words demanded it. The accompaniment was no longer merely a harmonic background for the voice. It had its own interpretative part in portraying the mood of the song and providing a vital counterpart to the melody. A simple example is "The Miller's Song," where the gay and simple melody rings clear over the rippling accompaniment of the mill wheel. There are many other songs about the simple things of country life, all with the same fresh atmosphere and all with the same sure instinct for providing the perfect musical expression of the poem.

A much more dramatic song, and one of the most famous, is the "Erl King." This was composed to Goethe's poem when Schubert was eighteen. The rushing bass figure:



catches the fury of the headlong ride, and by its clever modulations helps to express the perturbation of the three characters in the story, the father, the child, and the Erl King. Suddenly the whole tumult ceases as the ride ends; there is a dramatic pause, and then the almost monotonous notes of the final phrase, to the words: "Father, see, thy child is dead."

Poems by the greatest of Germany's poets, Schiller, Goethe, and Heine, poems by entirely unknown poets, all were welcome to Schubert as long as they excited that divine flow of song within him.

He wrote two song cycles, that is, sets of songs based on one subject. "The Lovely Maid of the Mill" contained twenty songs and "Winter Journey" twenty-four. The "Swan Songs" were collected and published after his death.

Soon after he had written the "Erl King" a friend made it possible for him to give up school-teaching and devote himself entirely to composition. Publishers could not be persuaded to take his songs. One fine morning he and his friend Lachner decided to spend a day in the country, but neither had sufficient money to pay the fares. Lachner took a book of new songs and had to visit nearly every publisher in Vienna before he found one who agreed to pay five gulden for it.

Schubert was always poor, even when at last he had a

small official post. He was nearly always happy, however, for he never wanted luxuries. His friends enjoyed his music, and he never lacked for good companions.

Generally he worked in the morning, spent the afternoon walking in the country, and in the evening went to one of the Viennese cafés with his friends. Whatever else he was doing he might suddenly start to write music. At least one song was written on a menu-card while his friends were laughing and talking all round him.

When he was about twenty Schubert turned his attention more deliberately towards instrumental music. Sometimes he transferred the melody of one of his songs to become the central theme of a larger work. This was the case with the "Trout" quintet, in which the song "The Trout" was used as the theme for a set of variations. "The Wanderer" fantasia for piano was based on the song of that name.

The music to the opera "Rosamunde" is often heard in the concert room, though the opera itself is never performed. Besides various chamber music there are seven complete symphonies. Most famous of all are the two movements of the Unfinished Symphony—unfinished because Schubert began to write something else and never added the last movements.

He also wrote many pianoforte pieces and sonatas. The beauty of Schubert's work is shown in the sets of little waltzes, in which it would seem that however small the number of chords he uses—sometimes only tonic and dominant—the expression of the musical idea is perfect.

In 1827 Schubert, with some of his friends, went to the revered Beethoven's funeral. On the way back they went to an inn and drank to the great master's memory. Then they drank to the first of the three who should follow him.

They were all young men and probably thought they were drinking to an event many years ahead.

Only one year later, 1828, Franz Schubert died. To his many friends and those music lovers who were beginning to realize the value of his work, the words which were afterwards written on his tomb were indeed true:

“Music has here entombed a rich treasure,
But still fairer hopes.”

MENDELSSOHN

Felix Mendelssohn was well named, for Felix means happy, and he was truly a happy musician.

Originally the family was named Mendel. Mendelssohn means Mendel's son and was the name taken by the composer's grandfather. Abraham Mendelssohn, his father, was a wealthy Jewish banker in Hamburg who adopted the Christian religion. In order to avoid confusion with other branches of the family he added his wife's name of Bartholdy. The composer's works often bear the full name of Felix Mendelssohn-Bartholdy.

Felix was born in 1809 into a home of comfort and luxury. He was a lucky baby, for not only did he have every care and attention but, as he grew, he was given the best possible education and allowed to try his skill in any way he desired.

When he was quite young the family moved to Berlin. His parents had an intelligent appreciation of art and literature and enjoyed mixing with cultured people. Their house soon became a social centre for artists, musicians, authors, and poets. Thus the little boy grew used to mixing

with all sorts of people, and was always pleasant and popular in the most natural way.

It was not long before Felix became one of the most important people at these parties. He was clever and quick at all his studies, but especially he showed musical talent. He worked from the beginning with good teachers. Berger taught him to play the piano and Zelter taught him composition. In both subjects he made astonishing progress, and even as a little boy his powers of extemporising were outstanding.

As a little composer he had extraordinary opportunities. Certain Sunday mornings were set aside for the visits of friends to the Mendelssohn household. Frequently part of the entertainment would be Felix's latest composition performed by an orchestra engaged for the occasion. The boy himself conducted, even when he was so small that he had to stand on a chair to be seen by the players. Public appearances at concerts in later life, either as conductor or soloist, had no terrors for one who had so early become used to an audience. Moreover, he was able to learn the art of conducting at an early age, and to test the effect of all he wrote. What a lovely toy a living orchestra must have been for a musical boy!

When Felix was thirteen he was taken by Zelter to visit the great German poet, Goethe, who was then an old man of seventy-two. The visit was planned to last a fortnight but stretched into a month. Goethe had known most of the great German composers who had lived during his own lifetime, but he was immensely impressed by this clever, lively boy. He made him play all kinds of works, tested his powers of extemporising, and let him read a manuscript of Beethoven's.

A great friendship sprang up between the old poet and the boy. Goethe had regular accounts of the young musician's progress and experiences sent to him by Zelter. In 1830 Mendelssohn visited him again, and Goethe told Zelter how every morning he had his music-lesson, when Mendelssohn played the music of the great masters "from the Bach period downwards and made Haydn, Gluck, and Mozart come alive for me."

Mendelssohn became more and more immersed in music and musicians. He met Ferdinand Hiller, who was one of his greatest friends throughout his life. He met Moscheles, the noted teacher, who thought that young Felix needed no further lessons. In 1825 his father took him to Paris to meet the great composer Cherubini.

This meeting really decided that Mendelssohn should take up a musical career. Cherubini was noted for his surly attitude to young musicians. It was said that if he did not say anything and did not pull faces at someone who asked his advice the verdict was good. To Mendelssohn he smiled and said "The boy will do well."

Mendelssohn was apparently very critical of Parisian musical society at this time. He described Cherubini himself as "an extinct volcano." He had no great opinion as to the public's capacity for appreciation and criticism, and did not think very highly of most of the musicians he met.

On his return to Berlin Mendelssohn completed his thirteenth symphony and an opera called "The Wedding of Comacho."

The year 1826, when he was seventeen, was marked by the composition of one of the loveliest of all his works, the overture to "A Midsummer Night's Dream." However often one hears this it never seems to lose its expression of

the joyousness of youth combined with the delicacy and dainty perception of Shakespeare's fairy creatures. The composer's greatest skill is employed in neatness of phrase and figure which always heightens the vivacity of the work. There is extreme clarity in the orchestration and the form is a model of conciseness and balance. The only parallel to this exquisite work is perhaps the composer's well-known Rondo-capriccioso for piano.

During the same year "The Wedding of Comacho" was produced in Berlin. Unfortunately, Mendelssohn's temperament was not fitted to cope with the many big and little annoyances which always seem to accompany the production of an opera. His experiences now were so distasteful that whenever, in later years, plans were suggested for him to write another opera, the work was always abandoned in favour of something he liked better.

Moreover, he greatly disliked unfavourable criticism, and this production provided his first experience of it. It was natural that he should dislike it. No one who has spent weeks and months of care and thought on a particular work likes to see it attacked. The critic may not understand the work; on the other hand, his judgment may be so sure that the artist must accept it as meaning that all the thought and care have not produced anything so great after all.

All creative artists must be prepared to be criticized. They may be so sure that their work is good that they can disregard the critics, or they may learn from criticism.

Mendelssohn had always been surrounded by the happy, admiring circle of his home, which had not fitted him to deal with adverse criticism and petty annoyances. When, later, he held posts in Düsseldorf and Berlin, and difficulties developed, he left the positions as soon as possible

to go where he thought conditions would be more agreeable.

The world owes a great debt to Mendelssohn for making the music of J. S. Bach well known. Much of the great master's music had lain in obscurity since his death. If Mendelssohn had not found and performed it until the public began to appreciate it, it might never have been known.

First of all was the great St. Matthew Passion. This was given several private performances, and then performed in entirety by the Singakademie choir of over three hundred voices under Mendelssohn. Other choral works followed, and Mendelssohn never lost a chance of popularizing the instrumental works, especially those for piano.

Mendelssohn travelled over most of Europe, but he was particularly attracted to England. He visited London first in 1829, when his symphony in C was performed by the Philharmonic Orchestra with great success. He liked London and was soon established in as happy and successful a social life as at home. As a pianist he quickly became very popular.

The full score of the "Midsummer Night's Dream" overture was once lost in a London cab, and could not be traced. Mendelssohn re-wrote it from memory. When compared with the parts his copy was found to be without any mistakes.

After London he went on a series of country-house visits, for he was always a popular guest. If people wanted to dance he would take his turn with other players in providing the music. He taught them new steps, and introduced new German dance music, which included Weber's "Last Waltz."

When he was in Scotland he went to the Hebrides. The grandeur of the scenery and the rush of the water in Fingal's Cave on the island of Staffa suggested to him the Hebrides overture. Another souvenir of this visit was the Scottish symphony.

In 1830 Mendelssohn set off on another journey, traveling through Weimar to see Goethe, and then to Nuremberg, Munich, and Vienna, on the way to Italy. He loved the country, the happy social life of the towns and the sunny climate. As had happened everywhere else he quickly became popular, and was treated as a social "lion." His appreciation of Italian art led to his meeting painters and sculptors as well as musicians.

Work was not neglected, however. The setting of Goethe's "Walpurgisnacht" ("Witches' Night") as well as the Hebrides overture was completed. He began the Italian symphony, which is still one of his most popular works.

On the way home he visited Munich, Düsseldorf, and Paris. He was never as happy in Paris as in other towns. The public was too critical of his music, though the man himself was very popular.

Another visit to London occurred in 1832. The Hebrides overture was played at the Philharmonic Society's concert, and the composer presented the Society with a manuscript score. Later, the Society wrote asking for a new symphony, so he sent the Italian. He had spent much time and thought over the finishing and polishing of this symphony, declaring that "it had cost him the bitterest moments he had ever endured." The subsequent success of the work must have been some compensation.

On his return he conducted a musical festival in Düssel-

dorf. This was so successful that he was offered a post as director of all the music in the town. He stayed only for a few years, as he found the petty annoyances of the business side of such work too irritating.

He went to Leipzig to conduct the Gewandhaus concerts in 1835 and then on to Cologne for the Lower Rhine Festival.

When he was at Düsseldorf he had begun the composition of the oratorio "St. Paul" for a society in Frankfurt. The work was not finished for about two years, and was eventually performed at Düsseldorf instead of Frankfurt. The work was enthusiastically received, and Mendelssohn added still more to his popularity.

In Frankfurt Mendelssohn met the lady whom he married in 1837, Cecile Jeanrenaude. An amusing story is told of how the composer was so careful in his conduct towards her that all his friends thought that the frequent visits to her home were to attract the favour of her widowed mother.

He was still more cautious! So that he could be quite sure that he was in love with Cecile, he went away for a month to Scheveningen in Holland. The test proved satisfactory and they were married. Again Mendelssohn's story is a bright one, for this was a happy marriage.

During this same year Mendelssohn again visited England. He wrote to Hiller: "I must be a little fond of my wife because I find that England and the fog and beef and porter have such a horribly bitter taste this time, and I used to like them so much."

This visit, too, was filled with conducting and piano playing, as well as his favourite amusement of playing the organ in St. Paul's Cathedral. He also established his happy

association with Birmingham where he was much liked in all his musical capacities.

During this visit he began to think of the composition of the oratorio "Elijah." This was not completed until 1844. A great amount of trouble had been taken over the arrangement of the book, and still more over the music. Mendelssohn wrote to his favourite sister Fanny: "If it only turns out half as good as I fancy it is, how pleased I shall be." The work was given its first performance in Birmingham Town Hall.

The time in between was occupied in conducting at Düsseldorf, Frankfurt, London, where he was received at Windsor by Queen Victoria and Prince Albert, and with his work at Leipzig. He now lived in Leipzig, in a house overlooking the Thomas Schule.

During this period he managed to complete two schemes over which he was very enthusiastic. One was the founding of the Conservatoire of Music at Leipzig, which was opened in 1843. The other was the erection of a monument to J. S. Bach.

His compositions included the famous choral work, the "Hymn of Praise," and the D minor trio.

The King of Prussia sent for Mendelssohn to found an academy of music in Berlin. Afterwards he was commissioned by the King to write music for some ancient Greek tragedies, for Shakespeare's "Tempest," and to finish the music for "A Midsummer Night's Dream."

Mendelssohn did not find Berlin nearly as satisfactory a centre for his work as Leipzig, and at length he asked to be released. He returned with enthusiasm to his work of teaching at the conservatoire. When he began, however, during a holiday, to teach his little daughter to play the

piano, he remarked that he had forgotten how to finger the scale of C.

The flow of composition still went on. There was the overture to "Ruy Blas," the famous violin concerto, a new oratorio, and another attempt at opera.

The constant strain of work had tired him, and on top of that came the news of the death of his favourite sister. He was taken seriously ill. Though he recovered and began to work again, his health was never good and his bright spirits had gone. He died in 1847, honoured in death as he had been in life.

So happy a story cannot be told of many musicians. Mendelssohn's music reflects the pleasant and beautiful things of life. That is probably one reason why it is always liked for music in the home. Hardly any young pianist but can play some of the "Songs without Words" for piano. These show on a small scale the characteristics of Mendelssohn's larger works. Whatever the size of the work, big or little, it was always written with the same skill of craftsmanship, the knowledge of the best use of the medium employed, and an innate refinement.

SCHUMANN

Another composer who packed a large amount of music-making into a short life was Robert Schumann, who lived for forty-six years, 1810-1856. Until he was twenty it was supposed that he would become a lawyer, and only after that did he begin to compose seriously. Thus most of his work was written in twenty-six years.

Books were among the first impressions of Robert's life, for his father was a book-seller in the little Saxon town of

Zwickau. This probably accounted for the boy's own inclination to write, which later led to the founding of his own musical paper. It did not account, though, for his great love of music.

Robert Schumann's nature was dreamy and poetical. He probably sought in music and literature an expression of ideals and fancies that he could not find in everyday affairs.

As a very little boy he showed a love of music, and when he was six years old he began to have lessons from a Zwickau teacher named Kuntsch. When he was ten he went to the Gymnasium (a kind of secondary school) and, as happens to so many boys nowadays, he had to stop having music lessons.

His interest in music still persisted and he organized a small band among his schoolfellows. Robert's first efforts at composition were for this band. He often amused his friends by improvising pieces on the piano which described them or other characters in the school humorously. All the time his father showed great interest in these musical hobbies.

Unfortunately, when Robert was fifteen, his father died, and the question of the boy's future had to be decided. He wanted to be a musician. His mother, who had no sympathy with his hobby, wanted him to become a lawyer. When he was eighteen he entered Leipzig University as a law student.

Now Schumann was really happy for he was living in one of the greatest musical centres in Germany. He made friends with all the people who were interested in music that he could find. He began pianoforte lessons again with Frederick Wieck, a noted teacher and pianist. Wieck wel-

comed him into his own home where he met many musicians.

One who played the most important part in Schumann's life was the professor's little daughter Klara. She was at this time nine years old, and was already so noted a pianist that she had played at several big concerts in the town. It can well be guessed that even at this time a strong friendship might have sprung up between the shy, imaginative young student and the gifted little girl.

Schumann became more and more decided that music should be his life's work; but he was a law student. At the end of a year he was sent to Heidelberg to continue his studies in the hope that there would not be so many musical distractions. Unfortunately for his mother's wishes the new law professor was also musical. Schumann continued to work at music and gained some notability as a pianist.

He confided his difficulties to Professor Thibaut, who saw that such enthusiasm and determination for music could not be turned into a satisfactory lawyer. Thibaut therefore appealed to Schumann's mother that the young man should be allowed to adopt the career he wanted. Wieck was asked to give his verdict on Schumann's abilities. This was favourable, and at last the mother gave in, and allowed Robert to work at the career of his choice.

Schumann returned to Leipzig and went to live in Wieck's home. Here he worked at composition and its attendant studies, but especially he wished to become a concert pianist. Unfortunately his very zeal proved disastrous. Much of the technical facility which most pianists acquire when they are very young had still to be gained by him.

He wanted to increase the agility and independence of

his fingers as quickly as possible. All pianists at some time or other feel annoyed because the fourth finger will not work as freely as the others. Now pianists have learnt to accept that fact and to adjust the hand accordingly; but this was in the early days of the pianoforte, and the technique of the new instrument was still considered to be very much like that of the harpsichord. Schumann invented a machine which he hoped would greatly increase his finger independence. Unfortunately, as soon as he used it he hopelessly crippled his right hand.

Many young men faced with such a difficulty would have given up all thought of a musician's career in despair. Schumann, as eager as ever, turned his attention to composition. The world gained by this, for while a concert artist gives pleasure only during his lifetime, the composer's work lasts.

Naturally, Schumann was attracted to writing for the piano, and all his successful early works were for his favourite instrument. At this period fancy, imagination, and deeply poetic ideas found their expression in literature. Schumann had always been drawn to such literature, and had indeed tried to imitate it. His works for the piano proved to be a musical counterpart.

Perhaps it was lack of early training that seemed to make it difficult for Schumann to weave his musical ideas into the accepted classical forms. Perhaps he consciously felt that such involved treatment would rob them of their initial beauty. Whatever the reason was, most of these works consisted of two, three, or more themes, each clearly stated without elaboration, and alternated at the composer's will. Many of the passages consist only of eight or sixteen bars.

Nevertheless, the composer's imagination provided immense variety of theme and clothed it in rich colour. People, books, moods, and feelings, all gave material for him to express in sound. Small works of this kind for the piano took on a musical importance which they had not before possessed.

Some compositions were treated almost as suites based on the new mode of expression. Instead of groups of dances they were groups of short pieces each expressing a different facet of a central idea. There were the *Etudes Symphoniques*, the "Carnival," the *Fantasia in C*, the *Phantasie-Stücke*, the *Humoreske*, the "Kreisleriana" (inspired by a novel in which the hero was named Kreisler), the "Davidsbündler," and the *Novelletten*.

The "Davidsbündler" and the "Carnival" were a musical link with another very important part of Schumann's work. He and a group of friends were disgusted with the poor musical taste of the time. It seemed as though the work of Schubert and Beethoven had been quite forgotten.

On the one hand were the people who knew about music, but thought that nothing should ever be changed. They believed that composers should go on writing on the old models whether they had anything to say in that way or not. In fact, what mattered to those people was not *what* was said, but *how* it was said. They were rather like people who are more interested in what someone wears than in the person inside the dress.

On the other side were the people who knew nothing about music, and were content as long as they could hear pretty tunes without having to listen carefully. Schumann thought that these people should be helped to understand, while the merely academic people should be jolted out of

their rut and made to look for reality. He put the two groups together under the name of Philistines.

He and his friends were the Davidites who set out to fight the evils of Philistinism. Their aim was to help people to understand the great art of music. Thus Schumann could really be called the first teacher of what is now known as music appreciation.

Schumann, with Wieck and other friends, started a newspaper called "*Die Neue Zeitschrift für Musik*" ("The New Musical Journal"). Everything connected with music was discussed in this paper. New composers found their works criticized in a helpful and friendly way; new performers were greeted with enthusiasm if their work was good. New ideas were gladly welcomed, but everything dull, academic, or cheap was shown up as worthless.

After about a year the paper nearly came to an end, but Schumann took it over entirely. Altogether it ran for ten years from 1834. Members of the *Dauidsbüundler* appeared in it under fanciful names, as they did in Schumann's pieces. Schumann himself in gay mood was Florestan, and in serious mood he was Eusebius. Sometimes he found it necessary to call in a kind of Professor Schumann whom he named Meister Raro. These three discussed new works and new musicians, and other important things in music. Other musicians in the *Dauidsbüundler* were Mendelssohn, who was named Felix or Meritus, or both; Klara Schumann appeared as Cecilia or Chiarina.

Schumann seemed to have no trace of professional jealousy. Although his own music did not win recognition for a long time he generously praised Mendelssohn as composer, conductor, and pianist. It was Schumann who said of Chopin, "Hats off, Gentlemen. A Genius!" He

helped Joachim, the violinist, to fame. Later he stoutly championed the young composer, Brahms, whose work the public could not understand, and which they therefore disliked.

While Schumann was busy with this literary work and his pianoforte compositions, the little girl pianist, Klara Wieck, had been growing up. Schumann had always admired her musical gifts, but now he discovered that he was in love with her. When he asked her father's permission to marry her, Professor Wieck declared that he did not think Robert's position was sufficiently established for him to undertake the responsibilities of marriage.

Schumann set off boldly for Vienna in the hope of improving his circumstances. Unfortunately, he was not able to do much for himself, but the world gained in two ways. Schumann went to visit Schubert's brother and saw some of the manuscripts which that composer had left. Among them he discovered the Symphony in C which he sent to Mendelssohn at Leipzig so that it could be performed at once.

Apparently Schumann enjoyed the atmosphere of Vienna, for he wrote a set of pieces called the "*Faschingschwank aus Wien*" ("Carnival Jest from Vienna"). The tune of the French national anthem "*La Marseillaise*" was not allowed in Vienna at that time. In the most exciting part of the very jolly first piece Schumann suddenly introduced the forbidden tune.

The only other treasure gathered from this visit was a pen found lying on Beethoven's grave. Robert took this home with him and put it in the place of honour on his desk. The pen was only used when he considered the work he was doing to be of special importance.

Circumstances were no happier for the lovers when he returned to Leipzig. There was a law in Germany that if a parent wished to forbid a marriage a satisfactory reason must be given. Robert went to the law court to get permission to marry Klara and the decision was given in his favour. A year later, 1840, they were married.

Klara Schumann has her own place in the story of music. She was a noted pianist before her marriage. She was a constant help and inspiration to her husband in his work. Their home was always a joyful meeting-place for musicians.

After Robert's death Klara had to earn a living for herself and her children. She became still more famous as a concert pianist, and was also a very noted pianoforte teacher. As teacher and performer her best-loved task was to make her husband's work better known and understood.

The first years of his married life were marked in Schumann's work by a sudden change from pianoforte composition to songs. His poetic nature made him a very apt song composer as it was easy for him to catch the poet's idea and interpret it by his music. Like Schubert, he gave the voice part the melodic conception of the words, but the accompaniment was his own expression of the mood of the poem. The art song made a very great step in its development by Schumann.

By this time Schumann had gained much experience in composition, and he set to work on a bigger scale. In the next year he composed three symphonies. Next he attempted some string quartets, and these were greeted with much admiration. He himself was not satisfied with them.

The lovely quintet for piano and strings was the next work, and then the piano quartet which has become equally

well-known. These works show Schumann at his best as the composer of music of deep sympathy and poetical imagination.

He read Moore's poem, "Lalla Rookh," and adapted it as a cantata called "Paradise and the Peri." This also was received with great favour and he was encouraged to begin some scenes from Goethe's "Faust."

Just when this work was going well Schumann had a nervous breakdown. He became tired and depressed, and suffered from loss of musical memory and from strange fancies. For a time it was better that he should leave his work in Leipzig and live quietly at Dresden.

In 1846 he began to compose again. His greatest symphony, that in C, and the piano concerto were written then. These are among the finest of Schumann's works.

Like most composers Schumann wanted to write an opera. After much thought he decided on the theme of "St. Geneviève." Two German poets had written on this, but the form of neither work was suitable for the composer's use, and so Schumann had to write his own libretto. The full score was finished by 1848, and then he was embarked on the usual sea of worries that attends all operatic productions. The opera was not performed until the June of 1850, and Schumann attributed its rather poor reception to the fact that it was performed at the wrong time of year. He was very disappointed that the work was not better liked, but the critics seem to have had some justification for their lack of enthusiasm.

Political troubles drove Schumann from Dresden, and he took up the post of conductor at Düsseldorf. At first the work went well and the townspeople were delighted to have him and Madame Schumann amongst them. Un-

fortunately, Schumann was not fitted for the work of a conductor. He became angry with the orchestra if the players made constant mistakes, but could not explain why he was angry. They could not always understand his beat and his gestures.

After a time the worries of this work brought back the illness of a few years before. He had to leave Düsseldorf, and went for a concert tour in Holland as a holiday. For a while his health improved, but he never recovered completely.

At last he tried to commit suicide by jumping into the river. Some boatmen rescued him, but for his own safety it was thought better that he should be put into an asylum in Bonn. He died there in 1856.

"Impressionist" musicians of the later nineteenth century owe a great deal to Schumann, for it was he who first showed clearly how good music could be written which told a story, expressed a particular shade of feeling, or was a real picture in sound. Most young pianists have discovered this characteristic of Schumann's when they have played the pieces from the "Album for the Young." In these pieces Schumann wrote for his own children about the things which he knew interested them.

CHAPTER XIII

The Growth of the Modern Orchestra

WE HAVE DISCUSSED THE LITTLE BANDS OF CURIOUS instruments of ancient Egypt and Greece, the quaint combinations of medieval instruments, the effects of chests of viols of the seventeenth century and the use of certain wind and percussion instruments in the same period.

Now let us consider the present day B.B.C. Symphony Orchestra of one hundred and nineteen players¹ and listen to the wonderful effects they can obtain. How has such a change come about in little more than two hundred years? Is there any connection between the old bands and the modern orchestra?

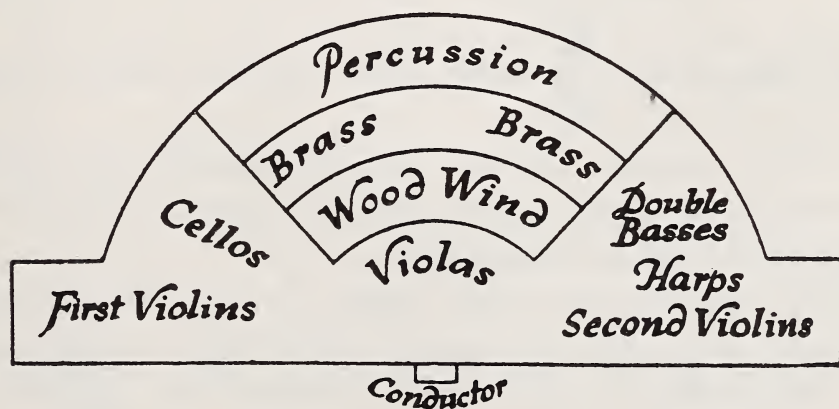
In the front of the symphony orchestra to the conductor's left are twenty first violins, on his right sixteen second violins. In the middle come fourteen violas, with twelve 'cellos and ten double basses ranged on either side and above them. These are all stringed instruments which, apart from the double basses, give the string quartet on a large scale. They are direct descendants of the viols. The double basses are those grandfather 'cellos whose players need a specially high seat to play; they give depth of tone because they sound an octave lower than the 'cellos. The

¹ War-time conditions reduced the number. At the beginning of 1945 there were 99 players.

two harps should also be called stringed instruments, but these, of course, are played by hand as they have been throughout the ages, and not with a bow. They are only used when a composer wants their particular effects.

The five players of each of the wooden tubed wind instruments, flute, oboe, clarinet, and bassoon, usually sit behind the violas. These may be in different sizes and consequently have different names, but they fall into one of the four classes.

Behind and to the right come the brass wind instruments—eight horns, five trumpets, six trombones, and a tuba. They look fierce and wonderful with their shining surfaces and involved mechanisms, but they have grown from the simple animal horns blown by early man. Variations of these instruments such as the saxophones may be introduced.




Seating Plan of the B.B.C. Symphony Orchestra.

Finally, at the back, with plenty of space, are the percussion instruments. There are kettle-drums very complicated developments grown from the primitive tom-toms, and the big side-drum. Then there are castanets, cymbals, triangle, rattle, and any other percussion instruments a

composer may want, such as the xylophone, glockenspiel, or celesta. The percussion players can turn quickly from one to another.

The first group of instruments to reach perfection was the strings. Indeed, the wonderful productions of violin-makers of about three hundred years ago have never quite been equalled. Cremona in Italy was the town which became famous for the making of beautiful violins. The first family to achieve a great name for their new instruments was that of Amati, who did this work from the time of Andrea, born about 1520, to Girolamo, who died in 1740.

Andrea developed the viol into the violin by changing the flat back of the viol to the rounded one of the violin, by rounding the very sloping top of the body (adjoining the neck), by designing the beautiful scrolls which led to more obvious corners than those of the viol, by changing

the shape of the  holes which admitted the air. The viol had a variable number of strings, generally six, tuned in fourths. The violin had only four, tuned in fifths. The violin had no frets like the viol.

This development was carried on by Stradivarius (1644), who was the greatest violin-maker of all, and by Guarnerius (1626), both of whom were pupils of Amati.

The instruments were no good without people to play them, and soon some fine violin players came into being. First there was Corelli (1653-1713), then his pupil Geminiani. Most famous was Tartini (1692-1770), who wrote what is known as the "Devil's Trill" Sonata.

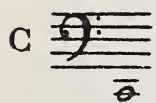
This sonata illustrates the growth of the violinist's

technique as the instruments reached perfection. Tartini told how one night he dreamt that the devil appeared and offered to do anything that Tartini wished. The musician thereupon handed him the violin and told him to play. The devil proceeded to play an exceedingly beautiful sonata containing wonderful trills and effects hardly imagined before. The next morning Tartini tried to write the sonata but was conscious that he could only faintly recapture the perfection of the original.

There would seem to be some inexplicable connection between this most heavenly of instruments and the devil. One of the greatest violinists ever known was Paganini, who lived in the nineteenth century. So amazing was his music, so extraordinary was his skeleton-like appearance, so un-understandable was his temperament that he was popularly said to be in league with the devil.

Violas and 'cellos were also made by the violin-makers. The viola is a larger violin, and therefore gives lower notes. It is sometimes called the tenor violin. Its music is written in the alto (C) clef.

The violoncello, 'cello for short, is the descendant of the viol da gamba or leg viol. It stands on the floor supported by a short metal peg and its lowest string is tuned to low C



The grandfather violin, or double bass, is a very large 'cello which usually plays the 'cello part an octave lower. It is sometimes, however, given an individual part, especially when the strings are plucked with the fingers.

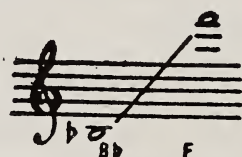
The bow with which these instruments are played is made of hairs strung to a wooden frame. The hairs are made to grip the string by a gummy substance called rosin.

The most beautiful violin effects can be obtained by drawing the bow across the strings. A muffled tone is given when a mute is applied. Another effect is that of *pizzicato*, a plucking of the strings with the fingers such as was done with ancient instruments.

The tone of wood-wind instruments gives a beautiful and well-balanced contrast to that of the strings. They cannot play such sustained passages, for the players need to take breath.

From the simple pipe comes the silvery bird-like flute which is a long, thin tube. The player holds it horizontally and blows through a hole in the side. Once there was also an upright flute known in England as the recorder. This went out of use, but attempts are being made to revive its popularity for chamber music. A shorter pipe with a more brittle tone is called the piccolo or little flute; it plays an octave higher than the ordinary flute.

A warm-toned instrument which has not such a high range, covering about



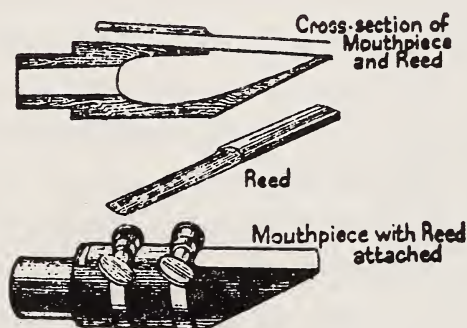
is the oboe. This is a double reed instrument, held vertically and played through the reeds at the end of the pipe. It grew from the descant or high shawm so popular from about the fourteenth century. This higher-toned brother of the pommer and bombard was a French invention, and therefore often known by its French name of *Hautbois* (high wood). It was first mentioned in England at an entertainment given for Queen Elizabeth at Kenilworth Castle in 1575. In its original form it was too loud for

indoor use, so certain modifications were suggested by an Englishman but executed by a Frenchman.

Very beautiful effects can be obtained from the oboe. It was used by Gluck in the scene of the Departed Spirits in "Orfeo": Beethoven wrote a notable oboe solo in the Choral Symphony: Schubert combined it beautifully with the clarinet in the Unfinished Symphony; Berlioz used it in the *Symphonie Fantastique*, and Strauss in "Don Juan." Hundreds of examples could be quoted.

An alto oboe with a longer and wider pipe is called the *cor anglais*, or English horn. In pitch it is a perfect fifth lower. The pipe ends in a globular bell.

The clarinet is a descendant of the medieval *chaluumeau*, and is a single reed instrument. Clarinet parts are not



Clarinet Reed.

written in the key in which they are to be played, for the clarinet is a transposing instrument. There are two clarinets in common use, in the key of B \flat and of A. The former's part is written one tone higher than the key of the piece and that of the latter a minor third higher. The composer states the key of the clarinet required. The bass clarinet has a turned-up bell instead of the straight cone of the ordinary instrument. There is a famous clarinet solo in

Weber's "Der Freischütz," and another in the overture to "Oberon." A later example occurs in the beautiful melody of the "Romanza" (var. XIII) of Elgar's "Enigma" variations.

The bassoon grew from the old bass pommer, but was very much altered about the end of the sixteenth century. It is a double reed instrument with a long pipe doubled back so that it looks only about four feet long. The reed is attached by a curved mouthpiece. There is a double bassoon which sounds an octave lower and is correspondingly bigger. A queer and ancient cousin is the monstrosity called the ophicleide, still occasionally used.

The bassoon is often described as the buffoon of the orchestra because it can make such comical sounds. Certainly many composers have taken advantage of this quality as did Haydn in "The Creation" to describe "the heavy-footed beasts." Bassoon effects often cause a chuckle, but Beethoven gave the instrument a more sedate and beautiful role in the Fifth Symphony.

Much more brilliant effects are given by the brass section of the orchestra. Such effects were first given by instruments designed to give signals in the open air, and so though they have been much modified for concert use, they are challenging and somewhat strident.

First to be adopted into the concert-room was the hunting horn. For use in the open it had been wound round the player's body. Then the tube was wound into a smaller ring that could be held under the arm. This tube could only sound the notes of the harmonic series, minus the root or fundamental note (see Chapter III), hence the usual horn calls were made of the notes of the common chord

and a few others. These horn melodies were used in French operas and ballets in the eighteenth century.

The horn also is a transposing instrument; the modern orchestra uses horns in F, the parts of which are written a perfect fifth higher than they sound.

By "stopping" the bell of horns and trumpets with the hand, sounds a semitone lower than the natural ones can be produced. This is more cleverly done in modern instruments by the use of valves. A muted tone can be obtained by putting a pad of cloth in the bell.

The trumpet was first a long, straight tube ending in a bell. The original *claro* was a shorter tube, but "*clarion*" sounds to carry long distances out of doors made a longer tube necessary. At the end of the thirteenth century it was found possible to fold the tube. The modern trumpet is also a transposing instrument used only in B \flat .

Another queer instrument was the *buysine* which was similar in shape but much larger. This was used with slides to the tube in the fourteenth century, when it was called a *sackbut*. From this came the modern *trombone*. This instrument can be easily recognized from the queer actions of the player who, as he slides one part of the tube up and down the other, seems to be doing conjuring tricks and swallowing the music.

The tuba is really a very large trumpet or euphonium which gives rich bass tone to the brass section. Wagner used five of these instruments in "*The Ring*."

Glowing effects obtained from brass instruments abound in modern music. Wagner and Strauss (in "*Till Eulenspiegel*") use muted trumpets. Wagner, in "*The Flying Dutchman*" and "*Siegfried*" has simple but lovely horn

music. Sibelius loves to get startling effects from the brass section of the orchestra.

A modern invention frequently used by composers is the saxophone. This takes its name from its inventor, Adolf Sax. The instrument looks like an elaborate bass clarinet made of metal, and the tone is a cross between that of horns and wood wind. Saxophones are, of course, the mainstay of the modern jazz band, but the French composer Bizet, Meyerbeer in the last century, and Strauss in his *Sinfonia Domestica* (Domestic Symphony), have used them to more musical purpose.

The percussion resources of the modern orchestra are fascinating, for many of them are almost exactly as they were in primitive times. Others have become highly civilized. Cymbals, castanets, and even the rattle do not show much advance on ancient instruments. The xylophone is a sophisticated version of the kaffir piano, while the glockenspiel and celesta are based on similar principles but made of different materials.

Kettle-drums, on the other hand, have become quite complicated. Handel borrowed those of the artillery in 1740 to use in the production of his oratorios for the season. These drums are capable of changing pitch through the screws at the top which enable the parchment to be tightened or slackened. Therefore, a composer can use drums not only to give rhythmic climax, but to help establish a tonality. Drummers must be absolutely accurate in timing, for just imagine how the whole effect of a passage could be spoilt by the drummer forgetting or delaying his entry at the second when his crash was needed to complete the full effect. There are generally three kettle-drums and one large drum in an orchestra, but composers are becom-

ing more and more individual in their selection of instruments, and so the number may vary.

And now as to the man who controls this little army of sound-makers, the conductor. He indeed must be a skilled performer on a colossal instrument. It is his work to know the whole composition. He must know not only the part of each instrument, which is all the individual player has before him, but the combined effect of each section and of all the sections. He must be able to tell what was in the composer's mind and to interpret the spirit of the composition by drawing forth just the right combination of teamwork and individual effort.

He has the book called the score in front of him on which each player's part is printed. One line of music may be a whole page. Only he can convey to each player when his instrument should come into the light and take a star part and when it must merge into the background. Only he can help the individual members of the orchestra to see the work as a whole and in so doing to concentrate on their own parts so that no smudged playing, no poor entries—or exits—shall mar the perfection of the performance. A conductor of world-wide fame is Toscanini, who has the power of inspiring the players under him to give of their utmost, and to regard superb interpretation as their sole end and aim.

We have seen how Monteverdi (Chapter XV), Handel, Bach (Chapter VIII), Haydn (Chapter X), Beethoven (Chapter XI), and Wagner (Chapter XV), influenced the growth of orchestral music. In the nineteenth and twentieth centuries two other men made a great mark on the modern orchestra, Berlioz and Richard Strauss.

HECTOR BERLIOZ was a French composer born in

1803, often said to be the greatest and best of the romantic composers. The fact was that he did everything on so large a scale that his doings were more startling than those of his contemporaries.

He was friendly in his earlier life with Liszt and Chopin, but as his medium was the orchestra, and not the piano, his work bears little comparison to theirs.

He had no conventional early musical training and so he was bound by no tradition. When he made acquaintance with the music of the classical composers his musical thought and his ideas of the orchestral medium were too formed to be influenced by them to any great extent.

Meyerbeer had conquered Paris with his effects of big noise, but there was too much vulgarity there for a lasting influence. Berlioz knew the power of vastness, but he had an innate refinement even in his most fantastic expressions which led him away from noise as an end and aim in itself.

He liked a large orchestra, but he used its possible combinations and contrasts—the larger the orchestra the greater is the variety possible—with extraordinary skill and ingenuity. Because he used the orchestra in quite new ways and obtained results that no one else had ever attempted the public was slow to understand and appreciate his music. Although he died in 1869 it is only in fairly recent times that his music has received any real recognition.

Perhaps his extraordinary temperament and unusually stormy life were governed to some extent by the nervous illness from which he suffered. He lived with nerves stretched to the utmost and this gave him periods of acute and fantastic imagination; hence probably the choice of his subjects for musical expression. He wrote overtures to

"Les Francs-Juges" and "King Lear," as well as the famous "Carnaval Romain." The *Symphonie Fantastique* depicted an "episode in the life of an artist." Then he wrote a Funeral Symphony (he had previously written a Mass of Death) and a symphony called "Harold in Italy," which Paganini so admired that he sent him a substantial money present. Another dramatic symphony was "Romeo and Juliet."

He had also written many songs, and in 1837 he finished the opera "Benvenuto Cellini." Like so many other composers, he was attracted to the subject of "The Damnation of Faust."

Besides his compositions he was a well-known writer on musical subjects, and his criticisms were received with careful consideration. One of his most important writings was a work on "Instrumentation" which has been translated into German, Spanish, English, and Italian.

RICHARD STRAUSS (1864-1949) has nothing to do with the Johann Strauss, father and son, who wrote charming Viennese waltzes at the beginning of the nineteenth century. He is a composer of operas and of programme music for orchestra. His idea of programme music is not the conventional one. He is not content that his music should just tell a story; it must also express certain states of mind and emotions. Strauss claims that it should not only be possible to express emotions and philosophic ideas in music, but that that music should be able to arouse the same emotions and ideas in its hearers.

In the first stages of his career Strauss was influenced largely by tradition, but after he had studied under Ritter he announced himself as a "musician of expression." In later years he abandoned some of the complexities of his

middle period, but his effect on orchestral technique is likely to be permanent.

Strauss has written many beautiful songs both with piano and with orchestral accompaniment, but he is chiefly known by his operas and symphonic poems. This composer says that his themes always come to him associated with definite instruments. Certainly in the symphonic poems every character is denoted by its own instrument. For instance, in "Don Quixote" the viola represents Sancho Panza, and the 'cello the Don himself. In "Ein Heldenleben" a violin solo depicts the hero's helpmate.

In "Don Quixote," too, Strauss shows his knack of inventing instruments to suit his purpose. The noise of wind-mills is given by a wind machine made by discs which whirr against a silk cylinder. Again in the Domestic Symphony, which tells the story of a day in the life of an ordinary household, the sounds of pots and pans and a crying baby are imitated.

Other well-known works are "Ein Heldenleben" (A Hero's Life), the Alpine Symphony, and "Till Eulenspiegel." Strauss's most famous operas are "Salome," "Elektra," the charming and light-hearted "Rosenkavalier," "Ariadne auf Naxos," and the new opera "Das Egyptische Helene."

CHAPTER XIV

The Nationalist Composers

“NATIONAL” IS THE TERM APPLIED TO THOSE COMPOSERS who have helped to give the folk music of their countries lasting value by using it as a foundation for music written in more highly organized forms. It is a misleading term, for it suggests that these composers wrote only such music, which was not the case. It also suggests that the music was notable only because it was national, which again is untrue.

The nineteenth century was a time in which nations became very conscious of their individualities. Facilities for travel increased and so opportunities for comparison were easier. Great nations took care to guard their greatness, and small nations more than ever stood out for their independence. Literature and music were felt to be valued national possessions, particularly in the smaller nations. The label of “nationalist” has therefore stuck to those composers who delved into the treasure chest of their country’s folk music.

Two composers who lived their lives in many of the countries of Europe, but won renown for the way in which they used the music of their own nations, were Chopin and Liszt.

CHOPIN

Frédéric Chopin was born in Poland in 1809. His father was partly French, but the family lived in Poland, mostly in Warsaw. He was christened Fryderyck, but the French form of the name is more generally used.

The family life of the Chopins was a very happy one. There were two sisters older and one younger than Frédéric. The children were all very intelligent and received an education which allowed their intelligence to develop. The father was headmaster of a school and knew many interesting literary, artistic, and musical people in the town, with whom the children had the opportunity of mixing.

Frédéric's talents were varied. He and his youngest sister wrote plays to perform in celebration of family birthdays and festivities. He was a promising young artist and he showed great musical ability. When he was seven he wrote a polonaise as a birthday present for his father. He loved to play jokes on people and was a very good mimic.

He learned to play the piano and studied composition with Elsner, a noted Warsaw musician. His gifts as a pianist were soon known and he began to play at concerts, and was even invited to play at court. His first appearance at a concert was in 1818, when the thing which most excited him was the new lace collar on his velvet suit.

A story is told that on one occasion one of the young masters in Professor Chopin's school could not keep the boys in order. Frédéric began to play to them and they became quiet at once. Some people end this story by saying that at last he played a piece which he called "Night" which sent them all to sleep. That seems unlikely!

The boy was often invited to play at great country

houses. During such visits he loved to listen to the playing and singing, and watched the dances of the peasants. Poland has many national dances, the chief being the polonaise, the mazur, and the krakowiak, each, of course, having its characteristic rhythm.

The melodies have something a little Oriental in their ornamentation and are often based on other modes than our major and minor scales. Particularly noticeable are the sharpened fourth and the flattened seventh.

All these dances had words. Musicians and poets wrote polonaises and mazurkas, so it was not surprising that Frédéric's earliest compositions were in dance forms. He retained a love of his nation's music throughout his life, and the polonaises and mazurkas which he wrote in later years were amongst the loveliest of his works. These were written in the conscious attempt to interpret the spirit of his country in music. Long after he had left Poland he wrote to a friend: "You know how much I have wished to express the feeling of our national music, and that in part I have succeeded."

Some of these compositions were simple and beautiful arrangements of existing melodies, others were based on similar melodies of Chopin's own invention. Those on a larger scale elaborated the initial themes and drew from them an interpretation of all the grace and grandeur, the courage and gaiety of the Polish people. In them Chopin expressed his love for his country.

He worked steadily in Warsaw, and in 1827 he gladly accepted the invitation of a scientist to accompany him as travelling companion to a conference in Berlin. This visit was his first contact with a larger musical world.

It was more difficult to settle down again in Warsaw

after this and in 1829 he started off on another tour. He was surprised when it was suggested to him that he should give a concert in Vienna, but eventually he was persuaded to do so, and became an immediate success. His deportment on the concert platform was so modest that one fashionable lady said: "It was a pity that the lad had so little presence." He gave another concert and then set off for Prague and Dresden.

After another winter in Warsaw and a summer when threats of revolution broke the peaceful atmosphere, Chopin left Warsaw never to return. Elsner, his master, with some of his pupils, met him on the way and gave him a cup full of Polish earth.

Chopin went first to Vienna and then to Paris where he lived for the rest of his life. He became more and more famous as a pianist and very popular as a teacher. He grumbled at first that his carriage and his white gloves used up most of his money.

His pupils found him very kind when they worked well. He could not bear harsh tone, and when he heard such sounds he would ask: "Is that a dog barking?" He insisted on steady technical work at exercises and studies. He himself wrote twenty-four studies which, although each centred round some technical difficulty, proved to be among the most beautiful in the whole of piano literature.

Except for a few attempts in his early days all Chopin's compositions were for the piano. Because he himself was a pianist he was able to seize all the possibilities of the instrument. He never tried to make the piano do those things which would be better done by an orchestra, or some other medium. But he did write for the piano in a way that had never been done before, and he advanced

piano technique considerably. The proof of his genius lay not in the variety of his work, but in that he wrote perfectly for one instrument.

He wrote four sonatas, many polonaises, and mazurkas, the twenty-four studies, preludes, the popular nocturnes, ballades, three scherzos, and a host of other works.

Most of these were written in Paris or at the summer home of his friend, George Sand (a famous woman writer who took a man's name because she thought her work would be better appreciated), at Nohant.

Unfortunately, his never-very-robust constitution broke down, and despite a winter spent with George Sand and her children in Majorca, he became a prey to consumption. When he returned to Paris he was still able to give a few more concerts.

In 1848 the revolution broke out again in Paris, and Chopin left for London. He was never a war-like person, and now he was still more unfitted to battle with such difficulties. He went wearily through a concert tour in England, hating the November cold and fog. At last his friends took him back to Paris, where he died in the autumn of 1849.

LISZT

The early days of Franz Liszt seem something of a parallel story, but the two men were so different in temperament that the similarity is only superficial. Both lived much of their lives away from their own country; both made the essentials of their country's music known and loved from the works they based on it. Both were noted pianists from boyhood days.

Liszt, however, lived to the age of seventy-five and returned again and again to help his countrymen or to be honoured by them. Liszt's style as a pianist was brilliant and glittering, though he was not, as is sometimes said, a "showy" player. He had the power of moving his hearers to tears. Chopin, on the other hand, inclined towards the tender and deeper emotions. Liszt, except for two illnesses in his boyhood, had a remarkably healthy life for so hard working a man. Chopin's character and way of life were largely conditioned by his delicate constitution.

Halley's comet blazed in the sky when Liszt was born in 1811. A brilliant future was foretold for the babe. His parents lived on the estate of Prince Esterhazy at Raiding in Hungary. The father seemed to be a very wise man who well understood how to supervise his clever son's training.

As a boy Liszt heard much of what is generally called Hungarian music—the music played by bands of wandering gipsies to amuse the people in towns and villages. He often spent much time by their camp-fires at night, when he heard the music they loved to play for themselves. It was the wildness and sweetness of this music which inspired his Hungarian Rhapsodies years later. He wanted in these works to do for his own nation what Chopin had done for the music of the Poles.

Franz was described as a fine-looking boy, tall and slender. He had an artistic face with shining blue eyes and a mop of fair hair. That mass of hair of Liszt's seemed to set the fashion for pianists to wear their hair long for many years after other men had theirs cut short.

The boy began at his own request to learn music, and it soon became evident that he was very gifted. His general

education was consequently somewhat neglected, but he made up for this in later years by much reading and the delight he took in acquiring knowledge of all kinds. Liszt could speak five languages, and knew something of three more.

Franz's first appearance in public was at the age of nine at a nobleman's house. This led to several concerts being arranged for the boy, and those great patrons of music, the Esterhazys, began to take an interest in him. A fund was started to pay for his education. As a result of this, Franz became a pupil of Czerny in Vienna.

At first Czerny kept him entirely to technical exercises and Franz became very rebellious. Later he acknowledged the great value this had in enabling him to acquire such fluent mastery of the keyboard, and he was always very grateful to Czerny. Soon he was allowed to play other compositions. Neither Czerny nor Liszt's teacher of composition, Salieri, had wanted to take another pupil until they heard the boy play. But Liszt's greatest victory was with Beethoven.

Franz was eleven and his father had long sought an interview with Beethoven for him. At last Beethoven agreed, but when they arrived he was in a very grumpy mood. "What can he play?" he asked Adam Liszt. "Almost anything from Bach to Hummel," was the answer. Bad-temperedly Beethoven played with one finger the subject of the difficult fugue in C sharp minor from Book I of Bach's "Well-Tempered Clavichord."

"What key shall I play it in?" asked Franz.

Beethoven stared and answered in a different tone: "Play it in D minor."

This the boy did until at the master's request he changed

to E minor. Beethoven exclaimed with delight, "You young flash of lightning!" and in true continental fashion kissed him on both cheeks.

In 1823 Franz was taken to Paris to study composition under Cherubini. Alas, the Conservatoire was only for French students so he took private lessons from Paër instead.

Constant appearances in Paris as a youthful wonder were followed by a trip to England where Franz was received and admired by the best society. He played to George IV. Then he went back again to Paris where he began to hate the pretensions and flatteries of the fashionable world.

He turned more and more towards religion and announced his intention of giving his life to the Church. Adam Liszt pointed out to his son that he had a gift to use and a duty to perform with that gift, but this would not prevent him from being a good and devout man. The boy was finally persuaded, but in later life he was received into an order of the Church. That is why he is sometimes referred to as the Abbé Liszt.

His father died at Boulogne where they had gone to give Franz a holiday. So at the age of sixteen Franz was responsible for the care of his mother. He made a home for her in Paris and quickly became one of the most fashionable teachers there. An unhappy love affair brought on a serious illness. During the two years in which he was recovering from this he grew to manhood.

Much of Liszt's early composition took the form of transcriptions. The French people like to hear their favourite opera tunes on any instrument, and Liszt made wonderful arrangements of these for the pianoforte. He

was able to preserve and elaborate the orchestral accompaniments in a way that best suited the piano, preserving the essential melodic outline. One of the finest of his works in this style was the paraphrase of themes from Verdi's opera "Rigoletto," written in 1869. He made much of Wagner's work better known to the public by presenting it in this form. His arrangements from "The Flying Dutchman," "Tannhäuser," "Lohengrin," and other operas were the first introduction many people had to Wagner's music.

Liszt was always sympathetic to the work of other composers. He encouraged Berlioz and Borodin, was enthusiastic over Chopin, and worked like a slave to further Wagner's cause. It was Liszt, too, who was responsible for the erection of the Beethoven monument at Bonn.

Throughout his life, even when he most hated public performance, Liszt was always ready to give concerts to earn money to relieve other people's poverty and distress. It was this that brought him back to Hungary. In 1839 the Danube flooded all the surrounding districts. Reading in a newspaper of the disaster, Liszt hurried back to Vienna from Italy to give concerts there to raise money for the relief of the distressed towns. The Hungarians loved and honoured him for the rest of his life.

When a national academy of music was started in Budapest it was Liszt who supervised the arrangements. By his example and teaching he founded a national school of music.

He also taught his audiences to appreciate older music of a higher standard than they generally favoured. It was Liszt who made Scarlatti known to concert goers.

He travelled for years in the countries of Europe com-

posing and playing. One result of these travels was the set of pieces called "*Années de Pèlerinage*" ("Years of Pilgrimage") which record impressions gathered in various countries. They contain some of his best work for piano.

In 1848 he took charge of the music at Weimar for the Grand Duke. Here he was allowed a free hand and was able to do much to help his fellow-composers. He never refused to perform new music which he thought sincere and worthy. He himself composed at this time orchestral music, oratorios, and other choral music. Though some of the orchestral music is sometimes performed, Liszt is chiefly remembered by his compositions for the pianoforte.

In the last year of his life he was tempted to the concert platform again. One of his last concerts was given in London where he was also invited to play to Queen Victoria.

On his return he went to Bayreuth to hear the first performance of Wagner's "*Parsifal*." He was taken ill a few days later and died there in 1886.

RUSSIAN MUSIC

Until the nineteenth century there was practically no art music in Russia. The people were either wealthy and cultured or else poor peasants with no education at all. Music from France and Italy was fashionable among the wealthy classes; the poor people amused themselves with the legends and fairy-tales, songs, and dances of their own country, which had grown up in their midst.

Two strong influences suddenly brought into being a true Russian art music in the early nineteenth century. These were (1) the Russian people's love of the stage—

acting, dancing, and singing—which made them delight in opera and ballet, though most of it came from foreign sources, and (2) the discovery by a few composers of the national folk music.

Russian folk music is infinitely varied. Most of the melodies are very simple in invention, typical of an unsophisticated people. These people show the melancholy philosophy of all Slav races, varied by a child-like simplicity and playfulness. All these characteristics appear in their songs.

The country itself is so vast that climate varies from a Mediterranean heat to Arctic ice. Such climatic variations must influence both melody and rhythm. Sunshine seems to give an urge towards ornamentation and syncopation, a cold climate generates brisk, straightforward song. The music of eastern Russia exhibits Eastern characteristics in rhythm, melody and instrumentation. The dances are marked by strikingly virile rhythm and executed with great expressiveness. The first Russian composers were able to draw unstintingly on this musical treasure-house, and they set themselves consciously to do so.

It is curious that these composers were at first all amateur musicians whose compositions, undertaken as a pleasurable hobby, became the most important thing in their lives.

First of all came Glinka, born in 1804; he was a delicate, spoilt boy who, all his life, did as little work as he possibly could. He often began compositions but only occasionally would he finish the work. Nevertheless, it is to him that the beginning of the Russian School of composition is due.

He seemed to like being ill and was constantly travel-

ling in search of cures. These usually made him worse instead of better, for he always overdid the treatment.

He was interested in music and able to experiment with the little band formed by the servants on his uncle's estate. His foreign travels gave him experience of the music of other nations, and in Berlin he took a course of lessons in composition at which he worked steadily. Perhaps being away from his own country for a long time first made him think of using his native melodies as themes. Then he began to write original works in the same style.

On his return to Russia he met the poet Pushkin and the author Gogol, as well as another music lover, Dargomij-sky. He began to shape an opera on an episode of old Russian history, and in 1836 "A Life for the Tsar" was finished. This was a Russian story with Russian melodies, illustrating the Russian temperament in its musical development. The Tsar gave Glinka a ring in token of his appreciation.

Not long afterwards Glinka relinquished his government post to become *Kapellmeister* of the Imperial Chapel. Six years later a second opera, "Russlan and Ludmilla," was produced. This told the story of an old national legend. His only other works of importance were two Spanish Overtures and an orchestral poem "Kamarinskaya." It is noteworthy that in "Kamarinskaya" Glinka used the whole tone scale which Debussy was supposed to have originated about fifty years later (see Chapter XVI).

Glinka's work was carried on by DARGOMIJSKY (1813). He also held a government post and composed music as a hobby. He wrote songs, romances, and cantatas. Eventually he devoted all his time to composition and had four operas produced: "Esmeralda," "The Triumph of

Bacchus," "Roussalka," and "The Stone Guest." The second and third of these are interesting because the libretti were taken from poems by Pushkin. "The Stone Guest" was the same story as Mozart's "Don Giovanni," but the treatment was entirely different. Cui said of it: "The last work of Dargomijsky constitutes for us the keystone of the new Russian operatic school."

Dargomijsky was followed by the group of friends known as "the five." They rallied round BALAKIREFF (1837-1910) whose private fortune allowed him to devote as much time as he wished to music. Experiments with the band on a friend's estate gave him experience of the orchestra. In 1862, when he was the acknowledged leader of the group who "wished to form a national style as a medium for the expression in music of national characteristics," he founded the St. Petersburg (now Leningrad) School of Music.

One of his earlier compositions was a symphonic poem, "Russia," written to commemorate the thousandth anniversary of the founding of the Russian Empire by Rurik. Another symphonic poem was "Tamara," and this, like the pianoforte fantasia "Islamey," shows strong traces of Eastern influence. Balakireff also wrote two symphonies.

CESAR CUI (1835-1918) was of more use to "the five" as a writer than as a composer. At home and abroad he upheld and made their work known. He afterwards became very bitter in his fight for the nationalists against composers like Tchaikowsky, Rubinstein, and Stravinsky, who adopted more cosmopolitan methods and did not confine themselves to national idiom. He spoke scornfully of Rubinstein as "a Russian who composes." Cui himself is now only remembered by a few slight pianoforte pieces.

A far finer composer was BORODIN (1834-1887), who was a noted scientist and doctor. He studied music and science together. Four younger members of the set Cui, Borodin, Moussorgsky, and Rimsky-Korsakov composed an opera, "Mlada," between them. The last act was Borodin's and it was the best of all.

His father was a Georgian (South-eastern Russian) prince, and this probably accounts for the Oriental tendencies so well demonstrated in his opera, "Prince Igor." This opera was not quite finished when the composer died. Rimsky-Korsakov and Glazounoff completed it. Glazounoff had heard the composer play the overture so often that he could write it down from memory.

Borodin's best-known orchestral works are the symphony in B minor and the tone poem, "In the Steppes of Central Asia." He had a sense of humour in music. One day his adopted daughter asked him to play a duet with her, but she had to confess that all she could play was "chopsticks." The composer promptly added a jolly polka to the tune! Cui, Rimsky-Korsakov, and Liadoff added other variations to the melody. Liszt heard of the work and sent a prelude for the second edition to spite the critics who thought that serious musicians should not play such pranks.

MODEST MOUSSORGSKY (1839-1881) was the son of a land-owner and spent his childhood in the country where he heard much of national song and legend. Before he knew anything about music he could improvise on Russian folk-tunes. He entered the cadet school at St. Petersburg, which apparently taught him a great deal about bad habits but little about work.

He met the rest of the five while he was still quite young. Balakireff gave him lessons in composition and was

told by his pupil: "I'm awfully keen to write respectably." All Moussorgsky's early compositions have disappeared.

For that period Moussorgsky showed unusual sympathy with the Russian peasants. His brother said of him: "Modest throughout his life showed a peculiar affection for the peasants, considering the Russian *moujik* a genuine human being (in which he was sadly mistaken)." Modest himself told how thrilled he was by his first visit to Moscow, of the effect the Kremlin and St. Basil's Cathedral had on him. Such a man was surely fitted to be one of Russia's chief musical spokesmen.

He wrote many songs and pianoforte pieces. For a long time he was haunted by Mengden's story of witches on St. John's night, which he eventually interpreted in "Summer Night on the Bare Mountain" for orchestra.

Several attempts were made to write an opera, but they were all discarded in favour of "Boris Godounoff." Pushkin's poem was used as the basis of the libretto. At first this opera was rejected by the committee of the opera house, and he re-wrote it several times before it was finally accepted. "Boris" scored a great triumph.

His next opera was "Kovantschina"; this was followed by "The Fair at Sorochintsi," in which he introduced many Ukrainian folk songs and the famous Gopak. Other noted works were a song cycle, "Sunless," and "Pictures from an Exhibition," written as a memorial to an artist friend.

Moussorgsky's motto in his musical work was "Dare! Forward to new shores!"

The youngest member of the five was RIMSKY-KORSAKOV (1844-1908), and he probably profited by the experience of the others. By profession he was a naval officer and his first symphony was written while he was at

sea. When he returned to St. Petersburg he continued to study with Balakireff. Shortly afterwards he wrote a symphonic poem called "Sadko," material from which he used later in an opera of the same name. His first opera was "The Maid of Pskov," which definitely marked him as one of Russia's leading composers.

Soon after this he decided that he knew too little about the technique of composition and proceeded to a thorough study of harmony and counterpoint, much to the admiration of Tchaikowsky. This doubtless made him in after years such an admirable guide to the students who came under his care when he was professor of composition at St. Petersburg.

Rimsky-Korsakov's style was not so dramatic and declamatory as that of Dargomijsky or Moussorgsky. It was nevertheless permeated by the happier aspects of the national idiom.

His natural sense of orchestral colour made him one of the best exponents of the uses of the orchestra, and his book on orchestration is still authoritative. An innate refinement runs through all his work; his tone pictures, while touched with delicate imagination, are nevertheless very clearly defined.

His orchestral works include several symphonies and the symphonic poem called "Scheherazade." The operas "The Snow Maiden," "A Night in May," and "Coq d'Or" are based on Russian subjects. The little opera, "Mozart and Salieri," is, of course, not Russian in subject, but the poem was written by Pushkin.

Rimsky-Korsakov's methods were carried on by his many distinguished pupils, including Liadoff, Liapounoff, and Glazounoff. Tchaikowsky was a contemporary of his, but

worked on such different lines that his music must be discussed elsewhere (see Chapter XVI).

SPANISH MUSIC

The latter half of the nineteenth century saw the rise of the Spanish national school. Long before that there had been Spanish musicians of high ability, but their efforts were largely confined to church music and instrumental works in classic style. Their acknowledged model was Domenico Scarlatti (see Chapter VI), who lived for a long time in Spain.

The people in Spain are famous for their beautiful national dances. These are full of grace and fire. The rhythms are complex and fascinating; the snap of the castanets makes a counter-rhythm to the music of the guitar. In earlier days they danced the chaconne and sara-bande. Now there are the jotas of Andalusia, Aragon, and Castile, varying forms of the habañera and many others.

Many of these dances show an Oriental influence, because Spain has always been in close contact with the east, and at one time had large Eastern colonies. They are also imbued with a Latin vitality, and a sense of rhythmic expression which is entirely Spain's own.

PEDRELL (1841-1922) was a great teacher and authority on musical history. He knew the music of the old Spanish masters, Morales, Victoria, Lerez, and Ortez well, and he believed that the only vital Spanish music could be that moulded on the country's folk music. This belief he imparted to all his pupils, and so we have the music of Granados and de Falla.

GRANADOS (1867-1916) was first known as a pianist,

and his best-known compositions are for piano. The "Goyescas" are a set of pieces inspired by pictures of the artist Goya. Granados was drowned during World War I when the liner "Sussex" was torpedoed.

DE FALLA (1876-1946) was the pianist son of a pianist mother. His first appearance was in Cadiz at the age of seven when he took part in a duet arrangement of Haydn's "Seven Last Words from the Cross." This was written for the town of Cadiz.

The composer's first opera was "La Vida Breve," which won a prize for national opera. He lived for some time in Paris where he associated with Debussy, Ravel, and Dukas.

In 1919 his opera, "The Three-Cornered Hat," was produced. The plot was taken from a Spanish legend and the opera contains some splendid examples of national dances.

Besides these works he has written for orchestra and piano "Nights in the Gardens of Spain." There are also many arrangements of folk songs and some pieces for the guitar, which he treats as a serious instrument and not just as a popular means of accompaniment.

He has also written a puppet opera "Master Peter's Puppet Show." The story is taken from an incident in Cervantes' romance "Don Quixote."

Another Spanish composer was ALBENIZ (1860-1909), who was an infant prodigy at the piano and composed a *pasodoble* (a dance) when he was seven years old. He studied first at Madrid and then in Germany. Although he lived mostly in London and Paris, his works showed strong Spanish characteristics.

A "Pavane" he sold for about twelve shillings and sixpence, the price of a ticket for a popular bull-fight. His

most popular set of pianoforte pieces was that called "Iberia," which described different parts of Spain. In these he used the local dance rhythms, often giving effects of favourite Spanish instruments, guitar, tambourine, and castanets. He also wrote several operas on Spanish subjects.

CHAPTER XV

The Story of Opera

OPERA IS A PLAY ACTED TO MUSIC, IN WHICH ALL THE dialogue is sung instead of spoken. The methods of expressing action and emotion, of describing scenes and events by speech and music are so different that a composer cannot just say "I like that play; I will make it into an opera." He must first be sure that it is the right sort of play or the right story from which to make a play to turn into an opera.

Music can often express a mood much better than words, but words and action can develop a dramatic scene much more quickly than a composer can develop the full musical expression of emotion. Thus the action of the operatic stage is generally much slower than that of the general stage.

Some people think that the art form of opera is ridiculous. If indeed it were like a popular music-hall sketch of some years ago they would be right. This sketch was a deliberate caricature of opera. In it a wildly gesticulating operatic tenor rushed on to the stage, singing: "My love is drowning." A practical-minded onlooker standing at the side asked "Where?" and started towards a rescue. But the hero went on with many vocal flourishes "My love, my love, my lo-o-ve." Between questions and comments such

as "Can't we get a rope," "Well, go and pull her out," "Come on, and do something," from the impatient onlooker, the phrase went on in every possible conventional vocal figure—"is drowning, is dro-owning, my love, my love is, my love is drowning." This continued for about ten minutes, until his love appeared and announced her departure with the man who had rescued her.

Now if such a scene were typical of opera the critics would be quite right. But the art of music is one which expresses in a more satisfying way than any other the emotions of human nature. It can create an atmosphere in a few well-chosen phrases far more definitely than speech or action alone. Therefore, the art of opera at its best is a very highly developed one.

Unfortunately the conventions of earlier ages were very difficult to shake off. Even now it could be said that the perfect opera has yet to be written. Let us see how the art reached its present stage.

The choruses of Greek plays were recited to music (Chapter III). Songs and dances appeared in the mystery and miracle plays of the middle ages (Chapter IV). Dance alone was used as a means of interpreting music in the French court (Chapter VI). This was called ballet, and constituted yet another art form which has persisted and developed down to the present day. Other entertainments called masques combined dance, dramatic dialogue and elaborate scenic effects with music. All these helped to form the newer art of opera.

The first real operas were the results of experiments made by a group of learned men in Florence at the end of the sixteenth century. They wanted to bring back the lost art of Greek declamation, and so they wrote plays on

Greek subjects in which all the speech was set to music which allowed a natural rise and fall to the voice as if the words were recited. This musical speech they called *recitative*. No real melody was used and the rhythm was defined only by the words, but the recitative was supported by a sketchy instrumental accompaniment. The outstanding example produced by this group was "Euridice," the story of Orpheus and Euridice, which later attracted so many composers, by Peri.

It was produced in 1600, and in 1607 came another work on the same story by the man who first began to write opera as we know it. MONTEVERDI was born in 1568, and received the conventional training of the Italian contrapuntalists. This training meant that his first interests were melody and counterpoint, that is to say, they were musical interests. When he began to write opera he decided that the music must provide a suitable interpretation for the spirit of the words.

Then he began to see the possibilities of the use of more orchestral instruments. His orchestra contained two harpsichords, two bass viols, ten viols, a double-harp, two French violins, two guitars, two sets of wooden pipes, one small organ, two wooden horns, one flute, one trumpet, and three muted trumpets. He saw the advantages of using these instruments in smaller groups to gain contrast, as well as all together (called *tutti* in the orchestra). So began modern ideas of orchestral colour.

He also brought back to violins and viols and such stringed instruments the old idea of plucking the strings with the fingers called *pizzicato*. He invented for the violins the effect called *tremolo*.

Monteverdi's pupil Cavalli introduced "aria," a kind of

melodic monologue as a variation between the recitative. This quickly gained in popularity because it gave Italian singers the chance to show off their beautiful voices. Unfortunately this led composers to make vocal display the first consideration, and they lost sight of true art in writing complicated passages for their singers.

As musical form developed that too was responsible for a stupid convention which acted against the dramatic element. Ternary form (see Chapter IV) was one of the most important discoveries in musical growth, but it had no place on the operatic stage. Perfect balance may be obtained by statement, contrast, and repetition of the first statement, but a scene of action or the tracing of an emotion rarely follows such a plan. Therefore it was a grave mistake to introduce the *da capo* (back to the beginning) into operatic arias. Both the words and music instead of helping to carry the action forward took it backwards, and so spoilt the sequence of ideas and events.

Early Italian opera at its best was seen in the works of ALESSANDRO SCARLATTI (1659-1725), the father of the harpsichordist Domenico. The older Scarlatti must have been a very remarkable man. He was renowned throughout Europe for his scholarly and extremely musical work. A prolific composer, he was ready to attempt every medium. As became a true exponent of all that was best of that wonderful Italian training, Scarlatti wrote many sacred compositions, including five hundred cantatas.

He was considered one of the finest contrapuntal writers of the day, and his works were regarded as models by composers everywhere. When, later, he became a principal of the conservatoire at Naples, his pupils were subsequently to be among the chief musicians of Europe. Among them,

besides his own son, were Hasse, the popular German composer, and Geminiani, the noted violinist.

During his time public opera-houses began to be opened in the principal towns of Italy. It says much for the high standard of public taste that Scarlatti wrote innumerable operas for them, and was by far the favourite composer of this form of entertainment. For a long period, according to Burney, the Scarlattis, father and son, were the only composers whose works were produced in Rome.

Scarlatti's good taste and innate refinement led him to avoid vocal writing for showmanship. At the same time he thoroughly understood how to get the best results from the voice. Above all, he was musician enough to disdain the musical clichés that had come to satisfy so many of his contemporaries. Although his works would probably seem very tedious to modern opera-goers, they possess an intrinsic beauty, and his contribution to the growth of vocal art is very great.

Just a little earlier LULLY (1633-87) was laying the foundation of French opera. Lully was an Italian who went to France as a cook's assistant in a wealthy household when he was a lad of thirteen. He had some skill on the violin and by means of this he escaped from the kitchen to the musician's department. Eventually he became court composer to Louis XIV. Among his vast numbers of operas were settings of classical stories and of medieval romances such as "Roland" and "Armide."

The design was different from that of Italian operas, for Lully paid far more attention to his instrumental parts and avoided such extreme vocal flourishes. Moreover, dance forms were very popular with the French people, and so he not only introduced dances into the action, but

used dance rhythms as the basis of vocal and instrumental numbers. He had to take into account the love of his aristocratic audiences for startling scenic effects and to provide a musical counterpart for these.

RAMEAU (1683-1764) carried Lully's work a stage further, but GLUCK, a German, was the founder of a real French opera. Gluck was born in 1714 and was the son of a forester.

He first of all copied those German composers who wrote light operas in the Italian style. He achieved a mild success with these and came to England to produce his third opera. Handel, whose operatic period was just ended, said of him: "He knows no more counterpoint than my cook." Certainly the two operas produced in England were failures, and Gluck returned to the Continent convinced that the Italian tradition was worn out.

He decided that opera must be an art which combined dramatic and musical beauty. Each must be dependent on the other. Orchestration and vocal line must exemplify the emotion of the characters and the dramatic sense of the scene.

His first opera on the new basis was "Orpheus and Euridice," by far the best setting this favourite subject had yet been given. At the beginning of the second act came the Chorus of Furies which well illustrated Gluck's new ideas. The gloomy and sinister atmosphere of Hades was represented, and even the barking of Cerberus could be heard. In contrast to this was the tranquil scene of the Elysian fields, its pastoral serenity, murmuring streams, and singing birds.

Five years later came "Alceste," and then in 1774 the first of a series of operas for the French State Opera,

"Iphigenie in Aulide." There followed "Armide," "Iphigenie in Tauride" and finally "Echo and Narcisse."

Gluck was the first composer to make his overtures forecast the complete opera. He used the chorus as a dramatic element in his work. The harpsichord had no place in his orchestra, but he added clarinets.

Meanwhile in Germany composers had continued to write on Italian models until Keiser in Hamburg produced a series of works telling of German life.

Naturally enough, Europe was permeated with the Italian style of opera. Italian musicians, because their tradition of training was at that time the most notable and of the highest standard, had no difficulty in obtaining important court, ecclesiastic, and state positions. Young musicians of every nationality believed their training incomplete unless they had a period of study in Italy.

Nevertheless, it was inevitable that eventually the German musicians should insist on their own opera. Pleasing though they found the Italian melodies—Johann Sebastian Bach used to say to his son Friedemann: "Let us go to Dresden to hear the little Italian songs,"—there was something deep in the German nature that remained unsatisfied by the ease and fluidity of the foreign entertainment.

The volatile Latin nature loved the art of the theatre—good musicianship, good showmanship, and above all good vocalism. For the more serious-minded German good musicianship and vocalism had to be just a medium through which was expressed that to which his whole nature could respond. His sentiment and fancy, quite differently demonstrated from that of the Italian, needed an indigenous form of interpretation.

The more opera became an entertainment for the people, the more it was necessary that such entertainment should be in a language which the people could understand, and not in a foreign tongue which only the educated minority could follow. Translations were a poor compromise, for the inherent characteristics of the languages were so widely differentiated.

Various attempts in different musical centres, over a long period, met with doubtful success. After the Hamburg venture there was the partnership of Christopher Kayser and Goethe. A little later the Austrian emperor tried to establish German opera in Vienna, and called in Mozart to aid him (see Chapter X).

The main object of all these experiments was to give the German people an opera based on German legend, history, and ways of life and thought. It must be in their own language and with music arising from the needs of that language, and from the musical expression that would appeal to them.

As will be seen, it was not until much later that this ambition was ultimately achieved. The preoccupation of German composers in establishing the symphony, and all that symphonic writing meant in meditative and philosophic musical expression, had first to be accomplished. When symphonic orchestral treatment could be fused with vocal and dramatic needs, then German opera was fully evolved.

A curious effect was now introduced into Italian operas. In case the audience found the entertainment, which was called *opera seria*, too serious, comic scenes played by the same characters were interspersed between the acts. These soon became so numerous and were so well liked that they

were collected into separate operas called *singspiel* or *opera buffa*.

The libretto was probably completely ridiculous or it might be clever and witty. The music was light and easy to listen to. Such light opera continued to be written long after the works of Porpora and Hasse were forgotten. France delighted in the works of Offenbach.

England in the eighteenth century had "The Beggar's Opera," written by John Gay. About a hundred years later the finest exponents of light opera were the Englishmen, GILBERT and SULLIVAN. They are always mentioned together, for without such a librettist Sullivan would never have found the medium for his sparkling music, and if the gay tunes had not kept them alive the clever words would long ago have been forgotten. "The Mikado," "The Gondoliers," "Princess Ida," "Iolanthe," "Pirates of Penzance," are a few of their popular works.

Most of Mozart's operas (see Chapter X) showed a combination of the serious Italian style and light opera. Mozart was far too fine a musician to be contented with the triteness that so often satisfied the composers of *singspiel*. Unfortunately his libretti were seldom satisfactory partners of the lovely music, in that, witty as they often were and well though they partnered the music, the subjects often seem to us too trivial to be the successful vehicle for so much beauty.

Beethoven in "Fidelio" set a great subject to great music. He could not be said with one opera, and that with a foreign setting, to have established a German operatic tradition.

Real German opera with its roots in the life and legend of the German people came with KARL MARIA VON WEBER (1786-1826). Weber was the son of an impover-

ished nobleman who had a post in the theatre at Eutin. The boy had the family gift for music, and his father thought he saw a chance to win similar fame to that of Leopold Mozart with the little Wolfgang. Unfortunately father Weber had not the same wisdom or patience in training his little son. The boy was harried from one professor to another and was constantly urged to write operas. Naturally, operas produced under such conditions by a boy of fourteen or fifteen did not meet with any great success.

Fortunately for Karl his last master encouraged him to study folk song, and helped him to find a post as conductor at Breslau. This took him away from his father's influence and gave him a chance to study theatrical conditions at first hand.

Later he secured a position at the court of Württemberg, but lost it by his bad habits. He then went to live in Mannheim where he made acquaintance with a Jewish pianist called Beer. This was the man afterwards called Meyerbeer, who startled Paris with his grandiose operas. Competition and association with him and other musical friends made Weber settle down to steady work, and he produced an opera which really had some merit.

It was a long time before this first outstanding work, "Der Freischütz" ("The Freeshooter") was produced. This opera was based on an old German legend, and the libretto was written by an able writer called Kind. At first the composer intended to call it "The Hunter's Bride."

This was real German opera in which the music supplied the atmosphere and characterization of a truly German story. The next attempt was a setting of the story of "Eury-anthe." The music to this was equally good, but the libretto

was a foolish thing, full of romantic sentimentality and very badly written.

Then Weber was invited to write a work for London, and he came to England to produce "Oberon." His health had been badly undermined by his early life. At the end of a successful but very tiring visit he died suddenly at Sir George Smart's house in Great Portland Street.

Italian opera had learned a truer form of expression from the general development of music which had occurred in the last century. Composers like Cherubini (1760-1824) who worked in Paris, and was the chief figure in the musical world there; Rossini (1792-1868) and Donizetti (1797-1848) preserved the purity and beauty of Italian vocalism in a musicianly way.

ROSSINI was a very interesting personality. His father was a trumpet player and his mother a singer, but his own musical education seems to have been somewhat haphazard.

He had no desire to follow the strict and scholarly training thought necessary for church musicians. As soon as he knew enough he tried to write operas, and with such success that he soon became one of the popular Italian composers. By the time he was twenty-one he had written "Tancredi" and "The Italians in Algiers."

Soon afterwards he wrote his version of "Il Barbiere di Siviglia" ("The Barber of Seville") based on Beaumarchais' comedy. Though greeted at first with reserve this opera very quickly became a favourite and has remained so.

Rossini wrote operas for all the leading cities of Italy, and his fame spread throughout Europe. His output was certainly large, for he wrote forty operas in eighteen years. He was instrumental in rescuing Italian opera from being smothered by conventions. Like a true Italian he wrote

always to show off the beauty of the voice. Sometimes he erred by doing so at the expense of true musicality, though he avoided the excessive ornamentation which had overloaded Italian melody for so long.

His greatest reform was that he wrote out every note of his music as he wished it to be sung, instead of giving his singers an outline of the melody which they could ornament as they felt inclined. Nevertheless his operas were more than mere displays of vocalism. Action and the development of the drama on the stage and in its musical accompaniment were given due consideration.

In middle life Rossini travelled at various times to Vienna, Paris, and London. During one season in London he laid the foundations of a fortune. In Paris his influence was for a long time supreme, and he held an important post there.

His operas had included "Cenerentola" ("Cinderella"), and "La Gazza Ladra" ("The Thieving Magpie"), in which audiences still delight. In 1829 the most famous of all, "Guillaume Tell" ("William Tell"), was produced in Paris. Rossini took great pains over the libretto of this work, which was a composite effort by several people including himself. The work met with tremendous success and is still very popular on the operatic stage. Every orchestra, restaurant, and seaside band plays the well-known overture.

At this time Meyerbeer was becoming a keen rival to Rossini. Whether from jealousy or because he had sufficient money to enjoy the good things of life without further effort Rossini wrote no more operas. The only work in any other form for which he is now remembered is the "Stabat Mater."

Meyerbeer astonished Paris with his grandiose operas "Robert le Diable," and "Les Huguenots"; it was "Les Huguenots" which established him firmly as Rossini's rival. The Parisians were completely swept away by his massive and spectacular effects designed to dazzle their eyes and assault their ears. There was no subtlety in Meyerbeer's orchestration, but it was certainly rousing, and in those days the effect must have seemed overwhelming. This music is now considered merely bombastic and Meyerbeer is seldom heard save for a few military marches.

While Rossini's place with opera-goers has remained firmly established, Donizetti's works are not often heard. In their own day, however, "La Fille du Regiment," "La Favorita," "Don Pasquale" and the rest were immensely applauded.

The greatest figure of all in the modern development of Italian opera was VERDI. He was born near Busseto in 1813. The first sign given of his love for music was that whenever a barrel-organ appeared in the village he followed it through the streets as far as he could.

The boy's father kept the village inn and general store, and as he was not wealthy Giuseppe had to begin to earn his own living at an early age. When he was only ten he became office boy to Barezzi, a merchant of Busseto. His master was interested in the lad and did everything he could to foster his love of music.

Young Verdi took every opportunity of hearing every kind of music; he had some lessons; he played on every organ in the town. A year later he achieved his parents' highest ambition for him when he was appointed organist of the village at the munificent salary of £1 12s. a year.

Several years later Barezzi advanced the money for him to study at Milan, but he was refused entrance to the conservatoire on the grounds that he had no special aptitude for music. He then studied under Lavignae, the conductor at La Scala.

Verdi returned to Busseto as conductor and organist. At this period he fulfilled the fairy-story tradition by marrying Margarita Barezzi, his former master's daughter. Only a few years later his wife and two children died within two months.

The first acknowledgment of Verdi's gifts came in the offer of the post of conductor of the Milan Philharmonic Society, which he gladly accepted. Soon after this his first opera, "Oberto," was performed, with some success.

Verdi himself said that his musical career began with his second opera, "Nabucco" ("Nebuchadnezzar"), which was a great success in Italy. Later it was produced in London, but was not well received. In 1843 he composed "I Lombardi," a story of the crusades, especially for La Scala. When this was produced in London the musical world was widely divided in its opinion.

The first opera to win real European fame was "Ernani." After that came several comparative failures. Indeed, the whole of Verdi's career seemed to be a series of waves of success which reared themselves high over the troughs of failure, culminating at the end of his life.

It is significant that the operas which eventually proved the greatest successes at first won the greatest disapproval from the critics. These gentlemen must, of course, always find something to say, and as they could not immediately understand the successive stages of Verdi's development they disapproved.

After the successful production of "Macbeth" in 1847 Verdi came to England to produce his next opera. The critics were so condemnatory that the composer left the country in disgust. Despite the critics he was invited to become operatic conductor at Her Majesty's Theatre, but had to refuse because of publishers' contracts.

"Rigoletto," first performed in 1851, marked a new stage in Verdi's career. Although it contained the aria "La donna e mobile," which, like many more of Verdi's tunes, was whistled, sung, and played on his own one-time favourite instrument, the barrel organ, everywhere, the melody was less obvious than that of his earlier operas. There was a new form of expression, and he paid far more attention to unusual and unexpected instrumental effects. The critics complained of "odd modulations" and "unsatisfactory ensembles." Again despite the critics, public appreciation of "Rigoletto" has grown rather than decreased since its first appearance.

Italian opera in the nineteenth century became the vehicle of more rapid and obvious action, clad in a musical dress. The music seldom held deep thought, for the action developed too quickly. The impressions of the action on the stage were, however, deepened by the attendant music. The innate loveliness of Italian vocal line remained supreme.

Much of Verdi's music was classed as revolutionary in the political sense, because when dealing with historical subjects his rousing choruses and stirring melodies could move the audience in a way the authorities often thought dangerous. He has been termed "the Garibaldi of music."

"Il Trovatore" ("The Troubadour"), produced in 1853,

was another startling event in musical Europe. One capital after another witnessed its tremendous success. Two years later came another opera which has since become very popular, "La Traviata." This opera was based on Dumas's story, "La Dame aux Camellias." On the first night it was a complete failure, for the sight of a very portly *prima donna* trying to simulate galloping consumption in the last act was too much for the audience's sense of humour. The opera "has pretty tunes," said the critic of the "Illustrated London News," and described it as weak. The plot gave rise to accusations of immorality. Nevertheless, the "pretty tunes" became the rage, perhaps because they were tinged with Latin sentimentality, and "La Traviata" can still draw large audiences.

After the production of "La Forza del Destino" ("The Force of Destiny") in 1862 at St. Petersburg, Verdi wrote no more operas for a considerable time. He composed various other works, chief among them the notable "Requiem."

Then Ishmail Pasha commissioned him to write an opera for the new opera-house in Cairo, for £4000. This was certainly material acknowledgment of success, for Verdi had received £72 for his first opera. The result was "Aïda," which was given a gorgeous performance in 1871.

In this opera Verdi adopted more local colour than was usual with him. In the consecration scene he used two genuine Egyptian melodies, and he introduced Egyptian trumpets into the orchestra. There was much vivid realism, but the vocal treatment was purely Italian.

A long silence ensued before Verdi's next opera appeared. This was to Boito's very fine libretto based on Shakespeare's "Othello." A new stage in Verdi's develop-

ment was apparent. There was nothing conventional in this opera. The rapid action sometimes reduced the orchestra to a mere accompaniment, but in the more tranquil scenes there was definite symphonic treatment. Verdi's orchestration now laid him open to the charge of Wagnerian influence, but it was much more likely that the composer's natural development led to these results of "dramatic tone-painting of the highest order." Above all, vocal writing of a style never achieved by Wagner was still the compelling force of his operatic work. Both the well-known "Credo" and the "Willow Song" are outstandingly beautiful.

More than ever was it wonderful that Verdi in his eightieth year could produce an opera replete with the joy of youth. In "Falstaff," Boito again supplied a Shakespearean libretto which was of the highest standard, and caught the true spirit of comedy. Verdi himself said: "The music that I have put into it is in some passages so droll that it has often made me laugh while writing it."

The work sparkles with fun and high spirits, but it is written with the subtlety of a master hand. Perhaps the most difficult feat of all for a composer is the expression of wit and humour in music. Verdi was supremely successful. In the fairy music of the last act he showed unexpected delicacy and imaginative fancy. "Falstaff" was Verdi's last opera. He died in 1901 after a life which added great fame to his country's music.

Long before Verdi's death another bright star gleamed in the Italian musical sky. GIACOMO PUCCINI was born at Lucca in 1858, and was immediately destined for a musical career. Like the Bachs, the Puccini family had been musicians for generations. Giacomo's first music lessons were given him by his father, who taught him the notes by

putting coins on the organ keys. As a boy he hated music practice, but was forced to do it. While still young he had played in all the churches in Lucca, and often played for local dances.

Puccini was not particularly good at school work, but he did well at the musical institute. He wrote some sacred compositions, but his first attempt at opera, "Le Villi," was for a publishers' prize which he did not win. At this time he met the head of the publishing firm of Ricordi, who was to befriend him all his life, and frequently advised him with his work.

One day Puccini walked to Pisa to hear a performance of "Aïda." So inspired was he by the music that he decided immediately what his life's work must be. Opera was his goal, and to that end he must go to Milan to study. A kind friend gained for him a grant from the Queen for a year, and a second year's training was given him by his uncle. His allowance admitted of no luxury, and he lived the poor but happy-go-lucky student life he afterwards mirrored so well in "La Bohème."

Puccini's life followed a fairly normal course. His next opera was a failure, but "Manon Lescaut" was a success. He had emerged from the student state, and was married and had two children. As his opera brought him greater fame and success he adopted the appearance and habits of a man of the world. Much of this was a cloak to hide a persistent melancholy and sensitiveness. He seemed to be always seeking something he could not quite find. Perhaps that is why some of the most appealing of his music contains such tender and pitiful yearning.

As his material position advanced Puccini moved to a villa at Torre del Lago, and later to another at Viareggio.

He owned a motor-boat; he loved shooting water-fowl, and fishing. He hated the life of towns, but he loved to have his friends around him. At Torre del Lago his friends formed a "Gianni Schicchi" club, and at Viareggio a "La Bohème" club. They met at his house every evening to smoke, drink, play cards, and talk. The composer would break away from these amusements to turn to composition, but only if his friends continued to talk. He was fond of playing pranks, and had a great sense of fun as an offset to the gloomy side of his nature.

One of his greatest friends was Pietro Mascagni, the composer now known only by the opera "Cavalleria Rusticana." He also had much to do with Leoncavallo who wrote "I Pagliacci."

"La Bohème," that favourite opera of Parisian student life, was based on Murger's novel, "La Vie de Bohème." Puccini's librettists had the utmost difficulty to satisfy him with their work; ten times they threatened to stop entirely. The melody is that characteristic flowing Italian melody, with a limpid tender quality entirely Puccini's own.

His music showed a clear-cut orchestration and sense of colour, with a predilection for delicate combinations of harps, flutes, and clarinets. Above all Puccini could render the little things of everyday life in music without making them ridiculous. There are sometimes, it is true, passages which seem sentimental, but they may be forgiven for the clear beauty of the melody.

"La Bohème" was produced in 1896 under Toscanini. The composer said of the conductor: "When the fellow gets a score into his hands he digs into it like a miner in order to explore every corner and discover its lodes. And when he finds them, or even when he does not find them,

he exploits them in the most incomparable fashion down to the last scrap-heap. What a great artist!"

The next effort was "Tosca," based on a play by Sardou. The characters, as expressed in the music, are the seeming embodiment of the emotions of love, jealousy, fear, terror, cruelty, and longing for freedom. It is a grim opera, but the music was truly inspired, and avoided all dullness. Puccini said it was "the best of which I am capable." "Tosca" was performed in 1900, and the critics did not like it.

Puccini always found difficulty in choosing a new libretto, but he became excited by Belasco's story from which "Madame Butterfly" was constructed. It was the story of a Japanese geisha who was married according to Japanese custom to an American naval officer, Pinkerton (could any name be less appropriate for musical setting?). He leaves her with her baby, and two years later returns with an American wife. The faithful Butterfly, after an affecting scene, commits suicide.

Puccini tried to introduce some local colour into this opera. There is a reminiscence of "The Star-Spangled Banner" in Pinkerton's part. The composer visited a Japanese actress and studied her voice, and consulted her about names. The progress of the composition was interrupted by a motor accident, but the opera was eventually produced in Milan in 1904. It was hissed violently, chiefly because, in the original production, the last act was too long. Soon afterwards it had a great reception at Brescia, and the following year a triumph in London. It is probably the most popular of all Puccini's operas.

Although he travelled as little as possible, Puccini visited most parts of Europe, and went twice to America. The

second occasion, in 1916, was for the performance of his new opera, "The Girl of the Golden West," which was produced at the Metropolitan Opera House in New York, under Toscanini. This opera was a typical work, and was received with enthusiasm.

After the New York visit Puccini wrote several works which made no particular mark, and are now almost forgotten. Then he wrote the gay little "Gianni Schicchi."

Finally came what is probably the greatest of all his works, "Turandot." The story of a princess was designed to be dedicated to the Princess Mafalda of Italy, but Puccini did not live to write the dedication. It is the story of a princess who wished to be loved for herself alone. To test her suitors she propounded three riddles, and the unlucky men who could not answer them forfeited their lives. At last Calaf answered the riddles, but being presumptuous enough to kiss the princess, he was condemned to death. Then the princess found that she loved him.

The work contained much of pomp and splendour. It was more heavily scored than most of Puccini's work, and touched greater emotional depths.

Unfortunately, after four years' work on it, Puccini did not live to finish it. Alfano, using the composer's sketches, completed it. At the first performance in 1926 Toscanini ceased conducting at the point where he could say: "Here ends the master's work."

So far "Turandot" has not won the same popularity as some of the other operas, but then it is not so easy to listen to. Perhaps as the public becomes more accustomed to this last work of Puccini its great merits will win recognition.

Puccini's death in Brussels, in 1924, from cancer of the throat, was mourned by all the world.

The effort to find a real music drama to replace the show piece for singers or the trivial story which merely served as a peg on which to hang beautiful music was left to RICHARD WAGNER. He was born in 1813 in Leipzig. His father died a few months after his birth; his step-father, Ludwig Geyer, was an actor and playwright. Thus began Richard's connection with the theatre.

Richard showed a strong inclination towards literature at an early age. When he was fourteen he tried to write a grand tragedy in imitation of Shakespeare. Nothing on a small scale ever interested him. His writings were all large works, his compositions were cast in large forms. Simple songs and pieces never caught his attention. His music-master was very annoyed because he would never do the simple exercises set for him, but always attempted something big. His musical hero was Beethoven, and his greatest literary admiration was for Shakespeare.

When Wagner was twenty he became chorus master at the theatre at Würzburg. Here he had two operas produced. His next post was at Magdeburg, from whence he went to Königsberg and later to Riga. In 1836 he married Minna Planer, a singer.

By this time he was becoming more and more ambitious as to his operatic productions, and seeing no hope in Germany, he set about composing a grand opera for Paris, where Meyerbeer was all-conquering. He made a libretto from the story of "Rienzi," and set it in the somewhat bombastic style popular in France.

Wagner, his wife, and a big Newfoundland dog, set off from Riga in a sailing ship for London. They had a terribly rough journey, but even if it was uncomfortable, the glory of wild sea and wind roused in Wagner the music

which went into his next opera, "The Flying Dutchman."

From London they went to Paris, meeting Meyerbeer *en route* at Boulogne. Despite the promises of the Parisians "Rienzi" was not performed, and only an old opera was produced. Wagner had to write musical articles, copy scores, correct proof sheets for publishers, make cheap arrangements of cheap works, anything he could get to make a living.

Meanwhile, he wrote the libretto of "The Flying Dutchman." The story tells of the wild sea captain who was doomed to roam the seas for all time unless he could find a woman whose love for him was strong enough to face death. This would break the spell.

Wagner was beginning now to be more sure of what he wanted instead of troubling about what audiences would like. This was fortunate, for the Paris stage would not accept "The Flying Dutchman."

Once more he set out towards Germany, and at last both "Rienzi" and "The Flying Dutchman" were performed at Dresden. Wagner himself became conductor of the Dresden opera.

People take a long time to become accustomed to new ideas, and because the "Dutchman" was not in the same style as its predecessor, it was not so much liked.

The next opera was about a subject which always fascinated Wagner, the contests of song of the minnesingers (see Chapter IV). "Tannhäuser" was finished in 1844, but long afterwards, in 1867, Wagner wrote a second opera, "The Mastersingers," round the same theme. This shows some of his freshest and most joyful work.

Because "Tannhäuser" was still more unusual than "The

Flying Dutchman," and showed tremendous innovations in its orchestral structure, and in the general operatic treatment, it aroused still more opposition.

The public declared that there was no melody in it, and musicians were aghast at the way in which all the acknowledged rules were broken. Wagner himself was amazed at such antagonism, and wrote of that period "A feeling of complete isolation overcame me."

Nevertheless, an increasing determination and belief in his own work, a vital belief for any genius who cannot be understood by most of his contemporaries, compelled him to continue. In the next few years he completed "Lohengrin," and began to consider the stories of the Nibelungs, the gods of Valhalla, and Siegfried, the hero.

Before he could set to work on this he was obliged to leave Dresden. Vital problems of life never left Wagner unmoved. A revolutionary movement against the luxury of a court which took no account of the misery and sufferings of the poor people sprang up, and Wagner became involved in it. He was compelled to leave Dresden and was exiled from his country.

On his way to Switzerland he took refuge with Liszt at Weimar. Liszt dared not protect him for long, but he could and did work enthusiastically for his music. Performances of "The Flying Dutchman," "Tannhäuser," and at last, "Lohengrin," were given as often as possible. Eventually the public began to appreciate the greatness of this music, and a few discerning musicians followed Liszt's example in becoming Wagner's enthusiastic supporters.

Meanwhile, Wagner went to Switzerland, to France, and back to Switzerland. He was unhappy in exile and spent the time in defining for himself and for the public

his theories of operatic art. These books showed the philosophic basis of his work. They helped him to see exactly the lines his work should follow, and they helped people to understand it.

He began also to write the poems for the great cycle of four operas, "The Ring of the Nibelungs." The first opera was "Rheingold," but Wagner previously considered the one which dealt with the death of Siegfried. This subsequently became the last opera, called "Götterdämmerung" ("The Twilight of the Gods").

The fight between the gods and the Nibelungs for the gold and the Tarnhelm, a magic helmet of invisibility, forms the theme of the whole cycle.

"Rheingold" tells how Alberich, the Nibelung, stole the gold belonging to the Rhine maidens, and made it into a ring which endowed him with supreme power. It passes into the care of Fafner, a giant who became a dragon.

A team of warrior maidens led by Brünnhilde, the god Wotan's daughter, provides the subject of the second opera, "The Valkyrie." The third is the story of Siegfried, the hero who slays Fafner, secures the Nibelungs' treasure, and finally rescues Brünnhilde from the flame-guarded rock where she has been imprisoned.

"The Twilight of the Gods" is a story of treachery and intrigue. Siegfried is betrayed to Hagen, a Nibelung who wants to win back the ring. During a hunting party Siegfried is killed. Finding she has been deceived into thinking Siegfried false, Brünnhilde draws the ring from his finger and flings it into the Rhine. The ring is seized by the Rhine maidens, its rightful owners, who draw the traitor Hagen into the flood. Brünnhilde lights Siegfried's funeral pyre

and rides into Valhalla, the abode of the gods, and also perishes in the flames.

Wagner used special themes to denote each character and episode throughout the saga. Siegfried has the "youth" theme; there is the "sword" motif, the "Rhine" motif, the "heartbeats" that denote Fafner's awakening.

All these are combined with infinite skill so that with some study and careful listening the music is indeed the true interpretation of the story. Moreover, Wagner was a master in creating atmosphere and suggesting human emotions and the philosophy underlying those emotions in music.

Many years elapsed before this work was completed and Wagner had by that time been allowed to return to Germany. He did not settle anywhere for long, however. He was not fully acknowledged until the young King Ludwig of Bavaria sent for him in 1864, and gave him a pension of about a hundred pounds.

Wagner had always had financial difficulties, for the production and publication of his works usually cost more than they brought in. He has often been accused of unscrupulousness in the way in which he asked friends again and again for money. He always believed that he would be able to pay back in full, though he often forgot to do so. He believed, too, and he was generally right, that his friends were glad to help him.

Even when he took the wife of his ardent admirer Bülow as his second wife, the lesser musician forgave him and never ceased his admiration for the other's music. Cosima von Bülow was a daughter of Liszt, and a staunch upholder of Wagner's art. She was a woman of strong personality and intelligence, and she proved a fitting mate for

Wagner. Long after his death she carried on his work at Bayreuth, until she became the object of almost as much veneration there as Wagner himself had been.

Before the cycle of "The Ring" was completed Wagner finished the opera "Tristan and Isolde," one of the loveliest of his works.

One of this composer's greatest difficulties was to find theatres that could produce his operas as he thought they should be produced. At last, in 1872, the foundation stone of his ideal theatre in Bayreuth was laid. Four years later the first performance of "The Ring" was given there.

This did not pay for itself. A Wagner festival conducted by the composer at the Albert Hall, London, helped to clear the debt.

The stage at Bayreuth was equipped with all the mechanism Wagner wanted. The orchestra was placed below the stage so as to be invisible to the audience. The seats were arranged in a large semicircle, each row higher than that in front, so that everyone had a perfect view.

One more work was written, the religious opera, "Parsifal," telling of the Knight of the Holy Grail. This was the most moving and wonderful of all Wagner's works. No performance of it was allowed except at Bayreuth until twenty-one years after the composer's death.

Wagner died quite suddenly at Venice in 1883. Every year a festival of his works is given at his own opera-house in the little Bavarian town. This is one of the greatest events of the musical year. Every year more people come to understand and appreciate the beauty of Wagner's work. Through it people have seen that opera is real art and not just a showing off of performers or musicians.

Since Wagner's death the greatest writer of opera has

been the Bavarian, RICHARD STRAUSS. His works, "Elektra," "Salome," "Rosenkavalier," all have a regular place in the operatic repertoire. He has not carried operatic form any further and his operas have no philosophic basis like Wagner's. He has, however, introduced many new ways of orchestral treatment (see Chapter XIII).

The operas "Salome" and "Elektra" are tragically dramatic in theme; their music is in the same spirit. The orchestral parts are very heavily scored, and some passages are almost brutal in their violent effects. The characterization is masterly, and there is a great use of *leitmotiv*. Both these works suffer from a lack of melody.

It seems as if the composer felt he could go no further in sombre musical complexities, and in his next opera, "Rosenkavalier" ("The Rose Cavalier"), he returned to typical Viennese light opera. The plot is vivacious and amusing, and the music so apparently free from subtleties that it is easy to listen to. Rippling melodies of the style generally called "typically Viennese" abound. There is a lovely waltz that might almost have been written by the composer's predecessor and namesake, Johann Strauss. Most beautiful of all is the famous trio. This apparent simplicity hides immense skill both of construction and orchestration. Again the composer's ability for musical characterization is ably demonstrated, especially in the part of the Baron Ochs.

The librettist for "Elektra" and "Rosenkavalier" was Hugo von Hofmannsthal, the noted Austrian poet. The partnership was continued in Strauss's subsequent operas. "Ariadne auf Naxos" had a somewhat chequered career. Musically it continues the composer's quest for simplicity, even to the use of a smaller orchestra.

In "Die Frau ohne Schatten" ("The Woman without a Shadow"), produced in 1919, Strauss returned to some extent to his earlier style. His latest opera, "Das Egyptische Helene" ("The Egyptian Helen"), was produced in 1927, but it has not yet been heard in England.

One opera is of especial interest to children. "Hansel and Gretel" was written by a German composer called Humperdinck, on the fairy story by Hans Andersen. It is a full-length opera, and the music is fully scored, while at the same time it is simple and suitable to the story. This is the only work of Humperdinck's that has achieved lasting fame, and it is becoming more and more popular.

In recent times there have been many attempts to resuscitate English opera. Chief among the works produced were those of Holst ("Savitri" and "The Perfect Fool") and Vaughan Williams ("Hugh the Drover") (see Chapter XVII).

The young composer Benjamin Britten has achieved outstanding success with his opera "Peter Grimes." This was followed in rapid succession by "The Rape of Lucretia" and "Albert Herring."

Young composers in many countries from time to time have experimental operas produced. Unfortunately, these seem to reflect in the complexities and uncertainties of their music the complicated and anxious era in which we live. Among the new operatic productions in Europe two seem to have attracted attention outside the sphere of their initial production.

"Wozzeck," by Alban Berg, is a highly modern work, and therefore to some people it is harsh and unmelodious. Nevertheless, the music seems to stand repetition. In "Wozzeck" there is, as in much modern music, a certain

exhilaration and verve, which, while it sometimes causes great nervous tension, has, nevertheless, an increasing attraction.

"Schwanda the Piper," by Weinberger, had an instantaneous success. It contains much attractive and brilliant music, of which the best-known excerpt is the polka.

Opera, like every other musical development, seems to have come to the cross-roads. No one knows in which direction it will go. Certainly it seems incredible that so vital a form can be entirely extinguished or live only on the past. No composer has yet imitated Debussy's experiment in "*Pelleas and Melisande*" (see Chapter XVI), and no other innovation has yet been made. The composer of the opera of the future has yet to appear.

CHAPTER XVI

Developments of the Latter 19th Century

THE LATTER HALF OF THE NINETEENTH CENTURY saw musicians in different countries all working in their own especial ways. Brahms in Germany kept to the tradition of the classics, and put a grand finish to the great era of German music. Tchaikowsky did much the same in Russia. Dvořák in Czechoslovakia and Grieg in Norway could be termed nationalist composers. In France, César Franck bridged the gap between the classic and the new French school which grew up with Debussy and Ravel.

JOHANNES BRAHMS was born in Hamburg in 1833. His father was a contra-bass (double-bass) player who also played the horn. The boy had his first music lessons from his father and learnt something of various orchestral instruments.

Then he decided to become a pianist, even though the family was not rich enough to afford a piano. He had lessons from two excellent teachers, Cossel and Marxsen. Even after his reputation as a musician was firmly established he submitted all his compositions to Marxsen before they were published.

The young Brahms played at concerts and conducted a

small choir. When he was nineteen he met the Hungarian violinist Remenyi, and the two went on a concert tour together.

A stronger contrast could not be imagined. The violinist was an impulsive, rather wild creature, who wandered where he would, making music which showed the characteristics of his nation. Brahms was of the quiet, thoughtful, and purposeful disposition typical of northern Germany. The influence of Remenyi on the young man was never wholly effaced. It was shown in works like the Hungarian Dances and the "Gipsy Songs."

No great adventures befell Brahms. His life was divided between concert work as pianist (which he grew to dislike more and more) and conductor, and composition. Although he was twice disappointed at not being given the post of music director at Hamburg, he never held a fixed post for long. He invariably kicked against the ties imposed by such a position. He preferred to live where he would and go where he would, free to devote himself to the composition of the moment.

Even Brahms's early compositions attracted the attention of musicians. Liszt was generous in encouragement, though later the two were not in such agreement.

In 1853 Brahms formed his great and lasting friendship with the violinist Joachim. Indeed, Brahms's life may be said to have consisted of his music and his friendships. He must have been a friend worth having, for his help could always be counted on when trouble arose. His love and care for his parents and other relations was quite exceptional.

Joachim insisted that Brahms should meet the Schumanns and thus he formed the greatest friendship of his

life. Schumann wrote in his diary: "Herr Brahms (a genius)," and though he had some time before ceased to take an active part in his paper, he wrote an enthusiastic article about the young composer.

When, shortly afterwards, Schumann was stricken with his final illness, Brahms rushed to help Klara Schumann. This friendship lasted until her death in 1896. They, with Joachim, shared all the great events of their musical lives; they spent holidays together, they told each other all their hopes and plans. Klara Schumann helped to make Brahms's music known by her performances all over Europe; Brahms wrote many of his loveliest pieces for her.

During the latter part of his life Brahms made his permanent home in Vienna, where for a time he directed the Singakademie. He died there in 1897.

Brahms's music shows the tremendous influence both Bach and Beethoven had on him. He refused to depart from the traditions of classical form, but in these forms he used the newest harmonic idioms of his time.

So much did he reverence the symphonies of Beethoven that it was not until he was over forty that he dared to write his own first symphony. His four symphonies certainly justify Bülow's reference to the three great B's, Bach, Beethoven, and Brahms.

He also wrote two concertos for pianoforte and one for the violin. Compositions for piano include large and small. There were many intermezzi, four rhapsodies, sonatas, and other works. There is a strong orchestral feeling in all Brahms's writing for the pianoforte.

Some of his most beautiful compositions were songs, many of them written for his friend Stockhausen. Among

his finest compositions were choral works like the "Song of the Fates" and the German Requiem.

Brahms has often been accused of lacking a sense of humour, but that was not so. He enjoyed practical jokes, and had the simple sense of fun that was at its best among children. He once went down a Zürich street on all fours with a friend's little girl riding on his back. When he was asked to write a work for the University of Breslau which had just given him the degree of doctor, he wrote an "Academic Overture." Instead of being something very solemn and serious this had jolly student songs as its themes. Many movements, especially scherzos, have an almost impish flavour.

There were many pieces and songs showing a dainty imagination which quite denied the composer's reputation for square and solemn expression. The charming "Cradle Song" was written for Joachim's eldest child, to whom he was godfather. He wrote a set of delightful "Children's Songs" from old folk tunes. The dainty intermezzo in C and the delightful sixteen waltzes are played with equal delight by young pianists and concert artists.

ANTON BRUCKNER was born in 1824 and died in 1896. He was, therefore, contemporary with Brahms, and his music is often compared with that of Brahms, if only because of its meditative and philosophic style. The careers of the two composers were very different.

Bruckner won very little of the kind of fame that surrounded Brahms during his lifetime. Indeed, it is only in recent years that the musical public has become aware to any great extent of his works. During his lifetime he was a noted organist, and visited Paris and London to give organ

recitals. He conducted concerts of his own works in Germany. He was a noted teacher in Vienna.

The most important of Bruckner's works were the nine symphonies. These followed a strictly classical model, but although influences of Beethoven and Wagner can be traced, they are highly individual.

Bruckner's work was somewhat national in feeling, but its most prominent characteristic was its deeply religious emotion. Bruckner was a devout Catholic, and a fervent mysticism spreads throughout his works.

ANTON DVOŘÁK was a friend and protégé of Brahms from the time the two first met in Vienna. This was when Brahms advocated the Bohemian composer's request for a State grant.

Dvořák was born in 1841 in the little village where his father was innkeeper and butcher. The boy himself was supposed, at the age of fifteen, to become a butcher, but his musical instincts were too strong so he rebelled and followed the career of his choice.

Bohemian art had seemed almost non-existent for a long while until just before this time, when a national period had begun to appear. Smetana might be said to have made the first steps in revising the nation's music as an art. Like all peasant countries, Bohemia was rich in song and dance. Everywhere the sound of the village fiddler and other folk instrumentalists could be heard.

Dvořák entered on a rich heritage and he added much to it. His musical education in childhood consisted largely of choral training. Later he went to Prague and studied under good teachers.

He had no money to buy books and musical scores and

there was no library available. Sometimes he could not even afford to buy music paper.

His only way of earning a living when he was sixteen was by joining a band which played at cafés and restaurants. He played the violin in a church on Sundays.

Nevertheless, he persevered and at last won fame and honour and added glory to his country's music.

Smetana returned to Bohemia to direct the national music and helped the young man all he could. Another conductor lent him scores. But it was some time before he could comply with their request for a national opera. This finally took the form of a peasant opera called "King and Collier," which was a dismal failure.

At this time Dvořák was much influenced by the music dramas of Wagner, and so had tried to produce a similar work. When later he saw its faults he re-wrote it entirely, leaving nothing at all of the original. Because the text was silly it was still a failure, and so he found a new librettist who re-wrote the play.

Dvořák wrote several operas, but they are not among his best-known works. His greatest choral work was the "Stabat Mater," which like most good works for choral singing was well received in England.

Among the most delightful of his compositions were the "Slavonic Dances." The finest of all was the "New World" Symphony. This resulted from the years spent in America as musical director in New York. His natural interest in folk music led him to study the negro spirituals. The "New World" Symphony has these or similar original melodies as its themes. He also wrote a string quartet embodying similar tunes.

He wrote symphonies, other orchestral works, songs, and operas, nearly all inspired by the music of his own country, but written with the skill that gave them an appeal to the world in general. This is true national music. He died suddenly in 1904, an honoured musician in his own land and the rest of the world.

TCHAIKOWSKY, born in 1840, was both a "national" composer and an international. His compositions with a strictly "national" basis were, however, far outnumbered by those of which the inspiration was a purely personal expression, or was drawn from outside sources. He himself disclaimed any connection with the group of Russian "national" composers, although for a short time he was strongly under their influence.

As a boy, Peter Ilyich showed no very marked musical ability. When he went to St. Petersburg to follow his profession of law, he took the opportunity to continue his musical studies more seriously.

Then he began to doubt his choice of a profession, and in 1863 he adopted music as his career. He continued to study at the conservatoire, and to earn his living he gave lessons. He never liked this work, and although he was very happy later as professor of composition in the new conservatoire at Moscow, under Nicholas Rubinstein, he gave up the post as soon as he could afford to do so.

He had not been long in Moscow before he made the friendship that so largely influenced his life. A very wealthy widow, Nadejda von Meck, was a great lover of music. Through a violinist she employed she heard of the young composer at the conservatoire. When she had seen some of his compositions she commissioned him to write others for her. Before long she offered him an annual pen-

sion which continued for many years. Tchaikowsky considered her his best friend and was glad to accept.

It was a curious friendship for the two never met. They corresponded freely about musical and personal matters. Madame von Meck always knew of Peter's newest composition and criticized his work intelligently. She encouraged him when he was depressed, and when he was successful he was not satisfied unless he was sure of her approbation. He visited her homes in town and country, but always in her absence. They spent holidays in Florence at the same time, but although they saw each other from a distance they never met. Unfortunately this friendship was spoilt in 1890 through a misunderstanding about money.

Whenever Tchaikowsky was away from Russia he longed to be back in his own country. He was constantly taking journeys abroad both for pleasure and to conduct concerts or produce his works in other countries. As soon as he had crossed the frontier he wanted to return.

It was, therefore, natural that some of his music should express the characteristics of his nation. Particularly was this so with the second symphony, the "Little Russian," and with the choice of his opera subjects.

His first opera was "Voyevode," which was not a success. In operatic writing he was unconsciously influenced by the Italians and Mozart. So that there seemed to be a constant war between Russian characteristics and Italian mode of expression. Nevertheless, his later opera, "Eugen Onegin," was and is considered the greatest purely Russian opera since Glinka's "Life for the Tsar." He himself was more enthusiastic about "Pique Dame" ("The Queen of Spades") and "The Sleeping Beauty."

He was soon accepted as a great composer in Russia, and all his operas were performed at St. Petersburg and Moscow. His symphonic poems, "Romeo and Juliet," "The Tempest," and "Francesca da Rimini," were condemned in most European countries, but England and America welcomed them.

Tchaikowsky's fourth symphony was a lovely work, dedicated to Nadejda von Meck. The fifth was still finer, and the sixth, completed not long before his death, was the best of all. He gave this symphony the title of "Pathetic," and said it was the best thing he had ever composed or ever would compose. His pianoforte concerto is thought by some people to be the finest of all works in that form. In orchestration he showed a striking sense of fitness and dramatic contrast.

One of his greatest gifts was that of giving a musical expression to the emotions and thoughts of a sensitive and very introspective nature. It is this quality which gives his music such a personal appeal, but which also allows it sometimes to become sentimental or purely sensational. This quality also shows why Tchaikowsky could not remain a merely "national" composer. Such personal characteristics are more or less common to all men.

He also had a charming gift of fancy as was shown in the "Nutcracker Suite" for orchestra. Neither was he afraid to make innovations, for in this suite the "Dance of the Sugar Plum Fairy" is accompanied by the celesta, a percussion instrument rather like a xylophone with a keyboard.

Tchaikowsky's life was passed in Moscow or in the country, first at his sister's house then at one or the other of the small estates he bought for himself. This existence was varied by holidays and professional journeys abroad.

Wherever he went he was accompanied by his faithful servant Alexis. He died suddenly in 1893 from cholera.

EDVARD GRIEG was a Norwegian composer born at Bergen in 1843. He was first taught music by his mother and began to compose when he was nine. In 1858 he went to Leipzig, where he studied counterpoint, composition, and pianoforte.

When he returned to Norway he came into contact with those musicians who were trying to establish a national art, as was being done in other countries, especially the small ones, at that time.

Grieg loved the simple country life of Norway, its mountains, pine woods, and its sea. He knew the life of the peasants and enjoyed their feast days and festivals when they danced their national dances and sang their songs. These songs have a rather melancholy strain running through them.

It was easy, therefore, for the composer to adopt a similar idiom for his own themes in whatever form they should appear. He was strongly drawn towards chromatic harmony and with this he clothed his melodies. He was fond, too, of sudden and extreme modulation, to which he sometimes sacrificed a better-woven texture. Therefore, it was in the smaller forms that his most successful work was done.

Most of his compositions were for piano or voice. He was a well-known pianist, and his wife was a singer who interpreted his songs with great sympathy. They often gave joint recitals.

Most young pianists know some at least of the many Lyric Pieces for piano, the "Poetic Tone Pictures," or the "Humoresques." His pianoforte sonata is an interesting

work in conventional form; his one concerto is a favourite with pianists.

He wrote one opera, or perhaps it would be truer to say that he wrote music to Ibsen's play, "Peer Gynt." This music is better known in its form of two orchestral suites; it was first published for pianoforte duet. In recent years the work has been produced again as an opera, but it is not entirely successful in this form.

Grieg was always welcomed in England, and in 1904 was made a doctor of music at Cambridge. He lived a rather uneventful life, interested chiefly in his countrymen and his country's music. His home was near Bergen and he only left it when musical matters called him abroad. He died in 1907, having added much to his country's music and having also helped to prepare the way for modern musical developments.

We have seen that many musical tendencies were at work in these years, and they were to culminate in France at the end of the century in the "impressionist school." The name was copied from that given to the group of painters which was startling the world with its new ideas of pictures. Like the composers they had departed from the methods of the great artists of previous centuries—Michelangelo, Rubens, Rembrandt, and the others—and were reaching their way to new kinds of expression.

People who could not understand called their work "daubs," just as new music was and is often called "crazy noise." What they attempted was to give "impressions" of the things they saw, not just to paint a cabbage as if they were taking its photograph. The painting must show the quality of "cabbageness."

An old lady once told Turner that she had never seen

such colours in a sunset as he painted. "Ah, madam!" replied the artist, "don't you wish you could?" This story could be given a musical application.

CESAR FRANCK (1822-1890) did much to prepare the way for the musical impressionists. His harmony was chromatic and he delighted in black-note keys. He loved to give his melodies a kind of lyric ornamentation. His works for pianoforte and organ were the most successful. The choral and church music never seemed to gain much goodwill.

In form he experimented often with new harmonic and melodic materials on old frames as in the Prelude, Chorale and Fugue for piano. In the Symphonic Variations for pianoforte and orchestra, the pianoforte is used not so much as a solo instrument but as a part of the orchestra. Franck can be said to have bridged the gap for French musicians between classic and modern music. Camille Saint-Saëns (1835-1921) also helped in this.

The first and most important of the musical "impressionists" was CLAUDE DEBUSSY, born in 1862. His life was most unexciting. He showed no great aptitude for music until he was ten. Later he studied at the Paris conservatoire. Here he won the chief award of the Prix de Rome with his cantata, "L'Enfant Prodigue." This meant that he must spend some time in Italy.

Apart from this journey, an earlier visit to Moscow and a few short excursions in connection with the production of his works, he lived all his life in Paris. His chief occupations were composing and writing for the musical magazines. He died in 1918, just before the end of the first World War.

Very early in his career Debussy became dissatisfied with

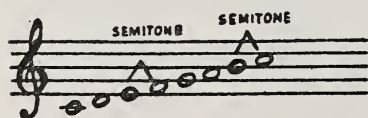
the conventional harmonies of the diatonic scales. He said that people did not use their ears sufficiently; that if they listened carefully there were all sorts of beautiful sounds in nature that could not be represented by trite harmonic progressions.

Through listening to the sounds of life all around him in nature and amongst people, he formed the style of giving his impressions in music. He made great use of "over-tones" or upper harmonics (see Chapter III).

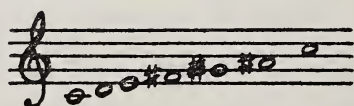
In his pianoforte works he demands entirely new and lovely uses of the pedal. A whole passage of shimmering chords or melody must often be played while the foot sustains a harmony above or below. Some chords are only half damped while others are played.

It is also essential that the pianist should be able to produce a wide variety of tone colour, especially in what could be called pastel shades. Orchestral colour was more easily obtained by the variety of instruments, but even so, Debussy's methods of orchestration were very much his own.

By his experiments in giving these impressions Debussy evolved what is known as the tonal scale. This is a scale which consists only of whole tones, instead of tones and semitones, and has therefore only seven notes instead of eight.

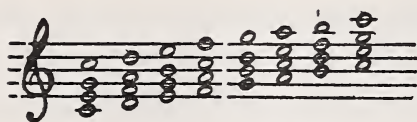
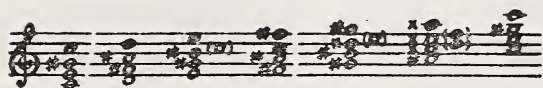


Major Scale.



Tonal Scale.

This, of course, gives a very different series of chords from those of the diatonic scale.

*Diatonic Harmony.**Tonal Scale Harmony.*

Debussy used this scale largely in his piano works. Especially he loved shimmering chord passages of fourths or fifths and octaves. They moved rather like those of the days of organum (see Chapter IV), but with the beautiful variations possible from the new scale and chords.

He was capable of giving an infinite number of fine gradations of shade in a small picture, just as Manet did in his paintings. At the same time the music is beautiful to hear even if one has no idea what the sound picture is about. That is the true test of all programme music, as the music which describes something or tells a story is called.

Debussy made sound-pictures of everything he could. Particularly lovely are the Preludes and "Images" for pianoforte. Among these are some of his best-known pieces: "Bruyères" (heather), "Gardens in the Rain," "The Wind over the Plain," "Reflections in the Water," "Evening in Granada." In "La Cathédrale engloutie," he tells the story of the cathedral on the coast of Brittany which was buried under the sea. At certain times the cathedral rises again and the bells can be heard pealing; then it sinks once more, only the faintest chimes can be heard as the sea engulfs it.

Debussy wrote a ballet for children, "The Box of Toys," and a suite for piano called "The Children's Corner." In this suite comes the favourite "Golliwog's Cake-

walk," which was an experiment with the popular dance music of the ragtime period. This rhythm also creeps into "Minstrels" and "General Lavine," both of which show the composer's sense of humour.

Of orchestral works the best known is certainly "L'Après-midi d'un faune," after the poem by Mallarmé. It tells the story of one of those creatures of classic mythology, half-man, half-animal. His wanderings through the forest, his gambols with the nymphs, the haunting airs played on his pipes can all be heard. Three orchestral sketches called "The Sea" have been performed fairly frequently in recent years.

Debussy also wrote many songs, mostly to words by the poet Verlaine, and a lyric drama "Pelleas and Melisande," to Maeterlinck's text. This opera was in quite a new style; it had no melodies in the usual sense, but was something of a cross between the music of Greek drama and Wagnerism without Wagner's most telling and dramatic moments. It is of great beauty but is somewhat trying to listen to, because every tiniest meaning of the words has its musical nuance, none of which must be lost to the hearer. There are no highly dramatic or lyrical moments to break the monotony.

Closely allied to Debussy's work was that of Maurice Ravel, another French composer (1875-1937). Ravel may be said to have carried the technique of impressionism into the realms of "absolute music."

He wrote numerous works for piano, many of which were rearranged for orchestra, as was the "Pavane for a dead Infanta." Spanish music had a great attraction for him. He wrote a Spanish Rhapsody and a lyric play, "L'Heure Espagnole" as well as the almost too-popular

"Bolero." He also wrote a number of songs and several ballets, including "Ma Mère l'Oye."

His music has a curiously attractive quality, but it cannot be as easily understood as Debussy's. Probably it will never attain the same popularity.

CHAPTER XVII

What Will Be the Story of Music in the 20th Century?

THE YEAR 1900 SAW MUSIC AT ANOTHER GREAT CROSS-roads on the journey of the art. The great classic and romantic eras were over. Debussy in France had founded the "impressionist" school; elsewhere chromatic harmony was the foundation of composition. Composers scorned the old harmonic rules, and chord passages of successive octaves, fourths, and fifths, shocked the ears of the purists.

There was rebellion against the stern discipline of the bar line, and a more elastic rhythm like that of the contrapuntalists of the fifteenth century was aimed at. Attempts, however, by young French musicians to dispense with bar lines proved unsuccessful.

There was also a rebellion against the conventionalities of key. After experiments in which there had been no sense of key at all had proved worthless, the modern atonality developed. Atonality really means "without key," but its modern use indicates a key centre without restricting rules as to what may be used. Indeed, passages may be written in more than one key at the same time, although the key signature persists.

After notable work had been done by men like Stanford

and Parry came the great English composer of modern times, SIR EDWARD ELGAR. He was almost entirely uninfluenced by these tendencies. He is often said to be the last of the great classical composers, but his work owed much to the romantic tradition. He also seemed to gather unto himself the spirit of the golden age of English music, the period which led to Purcell, and the glory of its choral tradition which is something especially English.

Elgar was born near Worcester in 1857, and he was always closely connected with that town. His father had a music shop there, was organist of a Roman Catholic church, and a violinist. Thus the boy lived in an atmosphere of music, though he did not receive any systematic training.

He played the bassoon in a wind quintet, often listened to the music in Worcester Cathedral, played the organ in the Catholic church for his father, and attended rehearsals and performances of the Three Choirs (Worcester, Hereford, and Gloucester) Festival. He had various other musical connections, which encouraged the development of his talents for composition on a small scale.

He entered a solicitor's office, but music was his great interest. As soon as composition and conducting enabled him to do so, he gave up other work.

In 1889 he married and his wife encouraged his musical activities. He now began to think in larger musical forms. His first orchestral work was the "Froissart" overture inspired by the theme

"When chivalry
Lifted up her lance on high."

Next came a choral work, "The Black Knight," written for the Worcester Festival. Various similar works made

Elgar a favourite composer of cantatas suitable for performance by the numerous choral societies which were a feature of English musical life.

The great set of orchestral variations which he called "Enigma" settled Elgar's place as one of the world's greatest composers. The "Enigma" was that the main theme had a counter theme which was not given. Early listeners derived much pleasure from trying to guess the identity of the friends to whom the different variations were dedicated, as only their initials were written. The musical value of the work did not lie in such things, but in the variety of orchestral colour, the imagination, and skilful building up of the work.

In the same year, 1899, a cycle of five songs with orchestral accompaniment, "Sea Pictures," appeared. The most beautiful of all Elgar's works was his oratorio, "The Dream of Gerontius," performed at Birmingham in 1900. The poem was by Cardinal Newman, and Elgar's inspiration provided the true counterpart of the human emotions and spiritual vision which it portrayed.

The vocal parts were something new in the history of choral music. Though at first the singers were baffled, eventually it was bound to be enthusiastically accepted. It is not often that a single work causes the founding of a society, but the London Choral Society was formed for the purpose of performing "Gerontius."

Another choral work followed, "The Apostles," and in 1906 came its sequel, "The Kingdom." Elgar planned a third section, but this, unfortunately, was never written.

A gayer mood succeeded these choral works and several bright orchestral compositions appeared. Among these were the "Cockaigne—in London Town" overture, "In

the South," and the popular "Pomp and Circumstance" marches. The stirring melody of the middle section of the march in D was afterwards to become the song "Land of Hope and Glory."

The success of these works brought Elgar the invitation to compose the coronation ode for King Edward VII. He was knighted in honour of the occasion. In 1911 he was given the O.M., an unusual honour for a musician, and in 1924 he became Master of the King's Music.

The first symphony, which appeared in 1908, marked the opening of a new period in Elgar's musical thought. The architecture of his work became much more striking, and the richness of his thought made it more forceful.

The beautiful violin concerto, a second symphony, and the symphonic poem, "Falstaff," were the next compositions. The violin concerto was first played by Kreisler, but there was an historic concert in 1932 at the Albert Hall in London, when the seventy-five-year-old composer conducted the work for the boy violinist Yehudi Menuhin.

The period of World War I brought many slighter patriotic works from Elgar. He wrote a setting of Cammaerts' poem, "Carillon," in 1914, to express the English horror at the invasion of Belgium. Such works were always in demand for national occasions.

After the war came a period of chamber music: a sonata for violin and piano, a string quartet, a quintet, and the 'cello concerto. The later years of his life produced fewer compositions, but the love of his work increased throughout England, the Continent, and America. England's many choral societies found their true composer in Elgar, and his work is constantly performed by them.

No one would claim Elgar as a modernist. His work

contains that greater humanity which belongs to no set period, but wins an answer from men's hearts in all ages. Elgar died in 1934, the same year as Delius and Holst.

FREDERICK DELIUS was born in Bradford in 1863, and was the son of a manufacturer of German extraction. He seems to have had no particular musical education, and was supposed to take up a business career. As his one great interest was music he could not settle down to ordinary business life. At last he left home and went to manage an orange plantation in Florida.

Here he did enough work to keep the plantation going, but spent all his spare time in musical studies and in listening to the songs of the negroes employed on the plantation. Two important works were the outcome of this period—an opera, "Koanga," and a tone poem, "Appalachia," based on a native folk tune.

A neighbouring musician was very interested in Delius's work, and helped him considerably with the musical groundwork which he had previously lacked. After a few years in Florida he went to Leipzig to study seriously. Amongst other people he met Grieg there and came considerably under his influence. So impressed was Grieg with the young man's gifts that he at last persuaded Delius's parents to agree to a musical career for him.

In 1890 Delius went to live in Paris where many of his friends belonged to the "impressionist" group of painters. Indeed, Delius himself might be called an impressionist, but he is much more than that. Though he adopted some of the tones from Debussy's palette, he also used some of Grieg's harmonic colouring. He was something of a romantic. Through all his music runs the clearness of a

pleasant English spring-time, touched with the imagery of a fine imagination which makes it essentially Delius.

Delius had several works performed in Germany and in London before the production of "Koanga" in 1904. After this came "The Dance of Life" and "Paris," both symphonic poems. Then there were two more operas, "A Village Romeo and Juliet," from which an orchestral suite is often played, and "Margot la Rouge."

It would seem as if all Delius's works from this time were worthy of constant performance, for they can be heard frequently. There was a setting of Walt Whitman's poem, "Sea Drift," "A Mass of Life," the libretto of which consisted of passages from Nietzsche's "Also sprach Zarathustra," for soloists' voices and orchestra. "Brigg Fair" and "A Dance Rhapsody" were performed in 1908, and "Night in a Summer Garden" in 1909, and they have all been firm favourites ever since.

One unusual composition was "The Song of the High Hills," for chorus and orchestra. The chorus has no words to sing. It only enunciates vowel sounds, and the voices are used as though they were orchestral instruments.

The latter part of Delius's life was clouded by the tragedy of blindness and paralysis. He lived for many years in retirement at Grez-sur-Loing, but musicians from all over the world counted it an honour to be able to visit him.

Although he was still seething with music the composer could neither write nor play it. The world would never have had his last compositions but for the ingenuity and devotion of a young man, Eric Fenby, who went to live in Delius's home, and acted as a sort of musical secretary.

Sir Thomas Beecham had always been a staunch admirer

of Delius, and in 1929 he arranged a festival performance of his works in London. At last the composer received the recognition he deserved. It was an impressive and pathetic scene when the blind and paralysed man was carried in an invalid chair to the seat of honour in Queen's Hall.

There are many joyous works by Delius which seem to breathe the spirit of the English country. "Song before Sunrise," "On Hearing the First Cuckoo in Spring," "Summer Night on the River," are some of the best known.

GUSTAV HOLST, 1874, was a composer of yet another type. He was a noted teacher of composition, and perhaps this work accounted for his modern harmonic tendencies while it kept him from the extremes reached by composers in other countries. It does not account for the rugged strength and imaginative perception of his compositions.

The Holst family came originally from Sweden, but the characteristics of his work were English. His mother was a pianist, and Gustav was supposed to become a pianist, too. His chief interest was composition, and neuritis in the hand enabled him to develop this rather than pianism. He conducted a local choir near his home in Cheltenham, which gave him valuable experience for his later work with choirs.

After a period of study at the Royal College of Music he joined the Carl Rosa Opera Company as first trombone. This experience gave him a fine knowledge of the capabilities of orchestral instruments, as well as familiarizing him with the music of the great operas.

He held various teaching posts, but was chiefly known as music master of St. Paul's Girls' School, and director of music at Morley College in South London. Here some of

his finest work was done. After his death the music-room was re-decorated and improved to become a memorial to him, known as the Holst Room.

Some of Holst's works have an origin in Eastern philosophy and legend. The Beni Mora suite was inspired by a holiday in Algeria; the "Rig veda" hymns are based on Hindu legends, and his opera, "Savitri," had an Indian story.

One of his best-known works is the "Planets" suite for orchestra, first produced during the first World War. This consists of seven numbers, each expressing the characteristics of one of the planets. The first, "Mars," the god of war, is terrifying in its effects. Then come Venus, Jupiter, Saturn, Mercury, Uranus and Neptune.

The beautiful "Hymn of Jesus" is a masterpiece of vocal scoring. In 1921 he finished another opera, "The Perfect Fool," which exemplifies a purely English tradition. There are various other compositions, most of which are not so well known. Nevertheless, Holst has a well-established place in the story of modern English music.

One other English composer must be mentioned before modern music in other countries is considered, RALPH VAUGHAN WILLIAMS. He also was born in Gloucestershire, in 1872, and from student days at the Royal College of Music became a firm friend of his contemporary, Holst.

Vaughan Williams studied in London, Cambridge, Germany, but was much more influenced by later work with Ravel in France. It was not until he began to consider English folk songs, and to make excursions in search of them, that he found the form of musical expression he was seeking. Indeed, he can be called the apostle of English

folk song, not in the sense of Cecil Sharp, who collected such a vast quantity of these, but in the sense of Chopin and Liszt with their own national music. Only Vaughan Williams has carried it to a much greater extent. It was the modal beauty of these songs which attracted him, and which led him to that modal harmony which, while it is essentially English and essentially modern, is so much his own.

Three works marked the period of journeys in Norfolk in search of folk songs—the orchestral “Impression,” “In the Fen Country,” and “Three Norfolk Rhapsodies.” The Rhapsodies are built on folk-song themes, but “In the Fen Country” is not, yet all share the same idiom, showing just how the composer had completely absorbed it.

“Toward the Unknown Region,” a stirring setting of Walt Whitman’s poem, has no folk-song basis, but the harmonic treatment shows the same origin. This was a worthy forerunner of the composer’s recent work, the cantata “Dona Nobis Pacem” (“Give us Peace”), written for and first produced by the Huddersfield Choral Society in 1936 and revived at the time of the coronation of King George VI (1937).

“A Sea Symphony” was first heard in 1910, to be followed by six songs from Housman’s “Shropshire Lad” called “On Wenlock Edge.” In these Vaughan Williams demonstrated the essence of English song.

Many other works were written in the next few years, including the “Fantasia on a theme by Tallis” and the music to the Greek play “The Wasps,” frequently heard as an orchestral suite. Between 1911 and 1914 he wrote most of the opera “Hugh the Drover,” which is again an expression of English life. A boxing match is one of the chief features of the action—surely a very Anglicised version of

Wagnerian struggles. This opera was not produced until after the first World War. It was performed at the Royal College of Music in 1924.

The "London Symphony" had an almost similar fate, for after one performance in May 1914 it was not heard again until 1918. This symphony, though in classic form, is something also of programme music. In it familiar sounds of London life (as it was then) are heard. The Westminster chimes, the jingle of cab bells, the cry of the street seller, and the popular song, can all be heard. But chiefly it is the impression of London that is given.

After his years of war service Vaughan Williams joined the teaching staff of the Royal College of Music. Compositions were not so frequent, but the composer's place was firmly established.

The first new work was the "Pastoral Symphony," followed by "The Shepherds of the Delectable Mountains," a scene from the "Pilgrim's Progress." This appeared about the same time as a fine Mass in D.

In quite a different spirit was the ballet "Old King Cole," while in 1931 yet another different work appeared, "Job, a ballet, or masque for dancing." The fifth symphony appeared in 1944 and the sixth in 1948.

What Vaughan Williams has done for English music, composers in other parts of Europe are doing for the music of their own countries. Each country has its own national idiom which can generally be traced to some modal influence. The composers of various countries, like Kodaly and Bartók in Hungary, the various composers of Russia and Germany, and the Scandinavian composers, are all experimenting with new harmonic idioms and new methods of composition derived from national melody.

BELA BARTÓK and his associates have done good work in discovering and classifying the true Hungarian folk song. The races of middle Europe had become so mingled that it was not surprising that Magyar, Slovak, and Roumanian melodic characteristics should also have become somewhat mixed, and all classed as "Hungarian." It is true that the melodies of each race have something in common, but they also have very marked distinguishing features. Such features are most easily recognized in rhythm and ornamentation. The centuries of popularization by gipsy bands tended to obliterate distinguishing traits.

The melodies loved by Liszt (see Chapter XIV) are now generally accepted as being gipsy rather than Magyar music. At first Bartók also accepted them as such, but his interest in folk music led him to a closer study of the folk music of central Europe, and especially that of his own race. Once he had distinguished the traits of true Magyar melody, he carefully adhered to them.

Bartók's style is clear and incisive. Nothing superfluous or discursive is ever allowed. He inclines to small and neat forms, which he treats in an almost bare manner. His greatest influence will probably be harmonic, for he refuses to accept any of the established harmonic conventions except where they answer his immediate purpose. In the result it would seem that he delights in dissonance, but this is not the case. If the logical outcome of his musical thought is dissonant, that is merely incidental. It is necessary for most people to listen to his works many times before realizing his intentions.

Bartók's best-known works are his pianoforte pieces. He has written some chamber music and some works for

orchestra. Most of his vocal works are arrangements of folk songs.

The most significant of all his works is the one-act opera "Bluebeard's Castle." It is truly a "national" work, but it is also of interest in operatic history. The vocal parts, instead of being superimposed on the orchestral mass, are an integral part of the musical structure.

Bartók died in the United States in 1946. He was one of the most highly respected and admired European composers. How far his influence will reach, it is difficult to foresee.

In Russia and Germany music was put on a political basis. Composers in Russia have a national organization which, while it guarantees them an income, decrees that their music must express national ideas and ideals. A committee discusses each completed work.

The most noted of the older Russian composers is Prokofieff, whose work is so well acclaimed that apparently he has not to submit to such criticism. Among younger men Shostakovitch, the composer of "Lady Macbeth of Mzensk," is the best known outside his own country. During the war Shostakovitch wrote the "Leningrad" symphony and since then has written two other symphonies. Whether such a system can produce great art, only the future can decide.

One very interesting feature of Russian music is that the new life there is producing a completely new folk music. The large peasant population expresses itself easily in song, and new songs are constantly being made about such unlikely things as farm tractors and factories. A new children's song, but one specially written for the occasion, was taught

to the audience at a children's symphony concert in Moscow in 1936. It was called "The Metro," and told about the new underground railway which had just been opened in Moscow and of which the people were very proud.

Something of the same sort happened in Germany, although composers were not so officially organized. They were, however, expected to compose works that were in keeping with the political aims and ideas of the country. New songs were being made, but they were produced before World War II under an organized system that made them simply a modern imitation of true folk song.

Many musicians, who might have brought Germany fame, left the country during Hitler's regime, and some of those who remained were not willing to conform in artistic ideals to political pressure. Among these was Hindemith, who insisted on composing as he felt he must, and not as other people said he must.

Among noted musicians of the years before the German Nazi regime was MAHLER. He was born in 1860 at Kalischt in Bohemia. He studied music in Vienna under Bruckner, and was greatly influenced by him.

After holding various posts as operatic conductor, Mahler was appointed to that of the *Hofoper* in Vienna. The bustling and strenuous life of an operatic conductor does not, as a rule, leave much time for the contemplative state of mind necessary for composition. Mahler's works may have suffered from this lack. Certainly it was an achievement in itself for a man holding such a position to write nine symphonies.

These symphonies are all on an extensive scale. Generally they suffer from a lack of proportion. It is as if the

composer had so much to say and so little time to say it in that he wrote everything down as it came, without carefully considering the exact style and balance of the particular work he was writing.

The outstanding feature of Mahler's symphonies is that in all of them, except in the first, fifth, sixth, seventh and ninth, voices play an integral part. Mahler himself said: "When I conceive a great musical painting there always comes a moment when I feel forced to employ speech as an aid to the realization of my musical conception." Sometimes it is a full choir, sometimes only a solo voice as in the fourth symphony, and sometimes chorus and soloists as in the eighth.

Like his master Bruckner, Mahler expressed in his works a deep and sombre philosophy. Unlike Bruckner this philosophy lacks the sustaining power of deep religious conviction. Man's suffering and his need for redemption occupied the composer, but only in later life did he find a rather negative solution in calm resignation.

By far the best of his compositions are the "Lied von der Erde" ("Song of the Earth") and the last two symphonies. The "Lied von der Erde" consists of six poems set for voice and orchestra. Three are for tenor and three for alto or baritone voice. Although not easy to follow, they are very beautiful, and set with a true sense of the underlying philosophy. These songs and the eighth and ninth symphonies are much less diffuse than most of the composer's work. The lack of pruning in Mahler's other symphonies mitigates largely against their winning general understanding.

Mahler died in 1911. Because he was of Jewish parent-

age, his music could not be performed in Germany. Thanks to the vigorous championship of his friend Mengelberg he has a strong following in Holland.

SCHOENBERG, born in Vienna in 1874, was one of the first to experiment largely with chromatic harmony. He has written several books showing how to use this chord system which to many people sounds most objectionable.

When people hear new musical effects they are inclined to say: "What a horrible noise! That is not music." Their ears are not used to such sounds, and they immediately object because they will not take the trouble to try to understand why the sounds are so.

It is wise to remember when one is inclined to say "Modern music is ugly; it has no melody and is just a hideous noise," that all new musical effects, from the time of the early Greeks, have been similarly criticized. Yet in course of time these harshly criticized effects have probably been so generally adopted that people's ears have become accustomed to them. No one now would dream of passing the criticisms on Beethoven that some of the people of his own time did.

We do not know which of the present-day experiments in composition will survive in the music of the future. We can only try to understand why such experiments have been made, and to look for the way in which they might lead music in time to come.

The term "cacophony" is often applied to modern music, meaning sounds which are unpleasant together. The way in which one hears these sounds may make them quite understandable. In the days of counterpoint one part sounded against another, and sometimes two sounds would make a discord. If this discord were heard alone it could be

called unpleasant, but if it were merely heard as something which happened incidentally as two lines of melody blended, then it became understandable and pleasant.

Much the same thing happens in modern music, but the lines of counterpoint consist of harmony instead of melody. Perhaps the string section of an orchestra plays one harmonic passage at the same time as the wood wind plays another. If such effects are listened to as horizontal lines of harmony, instead of as united chords heard from bottom to top, they become understandable, and the melodies can easily be disentangled.

Here is a simple example from Prokofieff's arrangement for piano of the march from his opera, "The Love of the Three Oranges."



The chord of the chord which looks like the first inversion of D# minor (the piece is in the key of C) in the treble, is sounded with a chord which looks like the first inversion of A♭ major in the bass. Played together they seem as though the composer had forgotten what he was doing and had written some wrong notes. Now play the whole of the right-hand passage alone. Although it is unusual because it is based on chromatic harmony, it sounds quite pleasing. The same can be said of the left hand. Now play

the two together listening to the progressions of each hand. Do this several times until your ears begin to get accustomed to the sounds. Eventually the effects will begin to fascinate and to seem quite natural.

One composer who has been only partly influenced by modern harmonic tendencies, very largely influenced by national music, and who has something to say which makes his music acceptable throughout the Western musical world is SIBELIUS. He was born in Finland in 1865, and showed great musical gifts while he was still a boy. He was supposed to become a lawyer, but like Schumann he gave up the study of law and turned to music. He first went to the Conservatoire in Helsingfors, then to Berlin, and eventually to Vienna.

All his foreign study could not drive out the influence of the music of his own country. His first work was "Kullervo," a symphony for solo voices, chorus, and orchestra, founded on a national poem.

This great national epic, "Kalevala," directly inspired a number of Sibelius's works. Portions of it were responsible for "The Swan of Tuonela," and its companion "The Return of Lemminkäinen," both planned as portions of an opera which did not mature. Various other choral and orchestral works were based on the saga.

The overture "Tapiola" was dedicated to the Finnish mythological god of the forest. "Karelia," overture and suite, was expressive of the province of that name. One of the gayer provinces of the country, it borders on Russia. Just as the characteristics of the people there are akin to those of their Russian neighbours, so the music of the suite also shows Russian traits of rhythm and melody.

Even those compositions of Sibelius which are not

avowedly "national" show, nevertheless, the spirit of the country. The rich sonority of the music is the equivalent of the depth of the sombre colouring of the landscape, and the play of light among its shadows. The land of lake and forest must hold in its quiet corners the supernatural workers of magic spells, so often the subject of its legends. This magic, on occasion, permeates Sibelius's music.

In the words of his pupil Törne, "Sibelius's art is formed principally on the life, the past, and the landscape of his country, the subtle colours, heroic strength, and endless melancholy of which he has conquered for the patrimony of music. Not only has he invoked the vast forests, innumerable lakes and islands, he also has an intense feeling for the archipelago fringing the Gulf of Finland."

Thus it will be seen that Sibelius has done for the music of Finland something the same as Vaughan Williams has done for that of England. The means he employed were different. Sibelius rarely takes folk songs, or melodies modelled on them, as themes for his works. Though there is a mass of Finnish folk song, it has, except for a minority in $5/4$ and $7/4$ time, no very marked characteristics. It would not therefore be suitable as thematic material for symphonic works. That Sibelius's compositions give this "national" impression is due to the atmosphere he obtains rather than to the actual material he uses.

Sibelius reverences the music of Beethoven, and he has a definite antipathy to that of Wagner. Wagner is for him too blatant and has too little refinement. The Finnish composer's own treatment of the orchestra exemplifies this dislike of Wagnerian devices, for he rarely allows the entire orchestra to play together. His satisfying depths of tone are obtained by skilful blending, and not by great

masses of sound. In the fourth symphony the complete orchestra is heard only three times, and then not for longer than a few bars.

Sibelius never employs instruments simply for the purpose of new effects. He knows the effect he needs to express his musical thought, and has an almost uncanny knack of finding it in instrumentation. That his selection may not be in accord with the conventions of orchestration does not trouble him. His only regulations are the capacities of individual instruments, and the expression of his thought.

The works of Sibelius fall into several broad classes. Those by which he is most widely known are the least important. Sibelius always had a great affection for the Viennese waltz, and he acknowledges that he writes light music for recreation. There are many almost negligible works for piano in this vein. One of this type of work which has been quite hackneyed is the "Valse Triste." The composer is entitled to his hobby, but it is essential that he should not be assessed by this music.

He has also written nearly one hundred songs, but only a small proportion of these are of the high standard of his other works. The choral works are much more worthy of consideration.

Besides the orchestral works previously mentioned there is also the tone-poem, "Finlandia." This again, popular everywhere, is by no means of the finest quality of which he is capable; unfortunately the work has become overlaid by the sentimentalities which foolish admirers have attached to it.

A little-known part of Sibelius's work is the incidental music he has written for plays. Many of these plays have been by Swedish and Finnish authors, but some have been

by those of other nationalities. The highest achievement of all in this direction was the music for a production of "The Tempest" in Copenhagen in 1926. Fortunately this music is not dependent on the production of the play with an attendant large orchestra. The prelude and two orchestral suites may be heard in the concert-room.

Sibelius's finest work is contained in his eight symphonies. These are widely different in style, and apart from the integral beauty of their thematic material, they give un-failing delight with their skilful instrumentation.

The composer has not sought to break away from classical symphonic form, for form in itself is never for him an end, but only a means. He proves himself a great musical architect, using masses and lines as have the modern builders of the north. Like them, he obtains a perfect sense of clarity and proportion, disdaining all fussy ornamentation.

The fourth symphony is generally acknowledged to be the greatest of all his works. Its solemn grandeur and tragedy make it a difficult task for the listener, and so it is not widely popular. It is, however, by this and his other works of great calibre that Sibelius's present fame as one of the most universally honoured of living composers will become even more enhanced.

While he was still a young man his country gave him a life pension so that he could work in peace as her musical prophet. He has written many tone-poems inspired by national sagas, and his eight symphonies mostly bear the national stamp.

Sometimes, however, he goes outside Finland for material, as in the "Incidental Music to 'The Tempest.'" The nationalism of his music does not prevent it from being

more and more widely recognized as music for the whole world.

From the other side of the Atlantic came the popular music of the twentieth century. Its grand name is syncopation. At first it was rag-time, and then in the war years (1914-1918) it became jazz.

Syncopation is a device which has been used by composers to give rhythmic variety for at least three hundred years. Numerous examples can be found in the works of Bach and Beethoven. It really means playing on the weak parts of a bar or beat in order to stress the return to the beat, and make the accent very strongly felt. Direct rhythm is



syncopation is



where the beat occurs *between* the sounds of bar 1 and the notes are played on the half-beats. In jazz this device is used all the time, thus giving very lively rhythmic effects. These effects were inspired by negro folk dances and songs.

Jazz music relies, too, on its startling effects of orchestration for some of its success. Brass instruments, especially saxophones and trumpets, are used to give brilliant colour, in contrast to the quieter tones of the violin, oboe, and clarinet. Percussion instruments of all types, drums, castanets, cymbals, etc., are given the most prominent place in sustaining the rhythm.

American dance musicians have tried to bring jazz to the level of a high art, but so far they have not been en-

tirely successful. Attempts have been made by various composers to write music in the jazz idiom in larger forms like symphonies. The best-known of these is Gershwin's "Rhapsody in Blue." This cannot be classed as great music, but it is interesting because it shows a new way of musical thought. America has not yet produced a composer of real genius, but it may be that from all the welter of experimental jazz one will eventually rise.

Meanwhile, jazz orchestration and rhythmic effects have penetrated to other parts of the world. Many noted composers such as Stravinsky and Prokofieff have used combinations of orchestral instruments similar to those of the jazz band. Syncopation in the modern sense has penetrated the concert-room on many occasions. The younger composers naturally are the ones to be most attracted by the dance rhythms of their day. William Walton (1902), the young English composer, has used it to great effect in the orchestral suite "Façade," and in the overture "Portsmouth Point."

So many ways are open for the development of the art of music that it is impossible to say what that art will have become in a hundred years' time. What the people a hundred years hence will think of the music made in the first fifty years of the twentieth century we cannot tell.

For us it is important that we do not pass hasty judgment just because new work does not "tickle our ears," or is not easy to listen to. We must try to understand new effects, and by careful judgment of what seems to be good and sincere, to encourage further developments. The world is still waiting for the genius who shall clearly and emphatically show what twentieth-century music has to say.

Indeed, the world of music has become increasingly

aware of American musical activity. A number of United States composers attract considerable interest and attention. Among the most notable is ROY HARRIS (1898) who takes an objective view of American art. He sees the United States as a young country whose best will come with maturity. At present, her music, like other arts, may show the crudities and extremes of adolescence, but these will disappear with further experiments and experience. Harris, himself the product of a liberal musical education in the United States and in Europe, has contributed much to the musical enlightenment of America, holding posts at Princeton, Cornell and Colorado College. In his composition he characterises American idiom, both of folk music and the modern popular style, and seeks to express the spirit of America. For example, his *Symphony for Jazz Orchestra* embodies the American creed "Free to dream—free to build." Harris has written five other symphonies of which the 4th is a *Folk Song Symphony*. He has also written much chamber music, a concerto for pianoforte and one for piano, clarinet and string quartet. His most popular work is the overture "When Johnny comes marching home again." A large output of choral and band work for schools and universities is another side of his work.

Roy Harris has received many honours and awards from his fellow-countrymen throughout his career. Particularly well deserved was the Award of Merit for outstanding contributions to American music in 1940.

AARON COPLAND, born in Brooklyn in 1900, is another composer whose work has attracted much attention. His keen intelligence and penetrating mind have led to his absorbing interest in contemporary music. He has written much to explain its complexities, as well as furthering it in

his own teaching. He collaborated in the Copland Sessions concerts for promoting the works of young composers and founded American Festivals of Contemporary Music in many cities.

Copland's own music exemplifies most of the complexities of modern composition. "El Salon Mexico" is probably the most highly stylised example of various jazz idioms yet written. He has gained many prizes for his compositions including the "Critics' Award" for a ballet score with "Appalachian Spring." Other ballets are "Billy the Kid" and "Rodeo." Copland has written a symphony for organ and orchestra and two other symphonies for orchestra alone. There is also a "Lincoln Portrait" for speaker and orchestra as well as incidental music and chamber music. Like most contemporary composers he has written for films, including "Of Mice and Men."

Despite his involved idiom Copland can write simply, as was proved by his successful opera for a New York High School, "The Second Hurricane."

Europe watches with interest and attraction the younger generation of American composers. Chief among them is SAMUEL BARBER, born in 1910 at Westchester, Pennsylvania. He received an American musical education, but his music has its roots in the classical tradition. As early as 1928 Toscanini singled out the "Adagio for Strings" and the "Essay for Orchestra" for performance by his orchestra. This honour by the great conductor was not surprising in view of the fact that Barber had already won the Pulitzer Prize twice, an unique achievement. During the second world war in which he served, the Government broadcast Barber's second symphony throughout the world.

Barber is not a prolific composer, but every work com-

mands attention. He has written an overture to "The School for Scandal" and "Music for a Scene from Shelley," "The Virgin Martyrs" for chorus, "Dover Beach" for baritone and string quartet. The "Second Essay for Orchestra" appeared in 1944. "The Capricorn Concerto" came later. The ballet "Cave of the Heart" was first performed in 1947.

Another composer exciting world attention is WILLIAM HOWARD SCHUMAN born in New York in 1910. He is an example of the double musical life of the United States, for all his early musical experience was concerned with the publication as well as his own writing of popular music. Yet from 1945 he has held the academic post of President of the Juilliard School of Music. Like those composers already mentioned he won the Pulitzer Prize.

Certainly Schuman's works have no trace of the harsh complexities of modern jazz. Rather, they breathe a spirit of poetry. Music for films such as "Steeltown" demonstrates the composer's readiness to write for his times. He is attracted to choral music, chief among such works being the two cantatas "This is our time" and "A Free Song." There are four symphonies as well as the Symphony for strings. Other orchestral works include "William Billings Overture," "A Side show" and the "American Festival Overture."

INDEX

- accent, 3
 "Acis and Galatea," 94
 "Adeste Fideles," 39
 Æolian, 34
 "Aida," 229
 Albeniz, 212
 Albrechtsberger, 149
 "Albert Herring," 242
 "Album for the Young," 181
 "Alceste," 219
 Alfano, 234
 Alfred, King, 46
 Allegri, 135
 allemande, 78-79
 Alpine Symphony, 194
 "Also sprach Zarathustra," 265
 Altnikol, 110
 Amati, 184
 Andersen, Hans, 242
 "Anna Magdalene Klavier Book," 106
 Anne, Queen, 93
 "Années de Pèlerinage," 204
 anthems, 80
 Apollo, 12
 "Appalachia," 264
 Arcadelt, 51
arghool, 9
 "Ariadne auf Naxos," 194
 "Armide," 220
 Arne, Thomas, 88
 Arion, 37
 "Art of Fugue," 110
 asor, 18-19
 Assyrians, 16-17, 20
 Asurbanipal, 19
 aulos, 34
 Bacchus, 28, 36
 Bach, Carl Philip Emanuel, 115, 121
 Bach, Johann Christian, 134
 Bach, Johann Sebastian, 41, 66, 70-71, 100, 101-105, 107-111, 114, 138, 156, 191, 241
 bagpipes, 9, 23
 Balakireff, 207-208, 210
 Belasco, 233
 ballad, 85
balletto, 85
 Barber, Samuel, 283
 "Barber of Seville," 138
 Bars, 3
 Bartók, Bela, 269, 270-271
 bassoon, 9
 Bayreuth, 204, 240
 Beaumarchais, 224
 Bechstein, 74
 Beecham, Sir Thomas, 131, 265
 Beethoven, 66, 73-74, 104, 111, 118, 120-122, 125, 144-146, 148-152, 154-158, 163, 165, 176, 178, 191, 201-203, 222, 235, 246, 248, 277
 "Beggars' Opera," 97, 222
 bells, 7, 19, 22
 Bennet, 82
 "Benvenuto Cellini," 193
 Berg, Alban, 242
 Berger, 165
 Berlioz, Hector, 191-192, 203
binary, 47
 Bizet, 190
 Blow, John, 86
 Blüthner, 74
 Boito, 229-230
 "Bolero," 259
 bombard, 186
 Bordoni, Faustina, 96
 "Boris Godounoff," 209
 Borodin, 203, 208
 bourrée, 78
 Boyce, Dr., 70, 88
 Brahms, Johannes, 74, 111, 178, 244-248
 Breve, 59-60
 Britten, Benjamin, 242
 Broadwood, 74
 Bruckner, Anton, 247-248, 272-273
 Bülow, Cosima von, 239
 Buxtehude, 102
 Bull, Dr. John, 81-82
 Buononcini, 95
 Burney, Dr. Charles, 25, 81, 87, 98
 Busoni, 74

- buysine, 189
 Byrd, William, 81-82
 cadences, 50
 Cambrai, 50
 Cambridge, 83
 canon, 42
 cantata, 107
cantus firmus, 40, 41
carillons, 7
 "Carman's Whistle," 81
 "Carnaval Romain," 193
 "Carnival," 176
 Carol, 47
 castanets, 6, 27, 190
 "Cavalleria Rusticana," 232
 Cavalli, 216
 celesta, 190
cembalo, 15, 65
 "Cenerentola," 225
 Chandos anthems, 94
 Chapel Royal, 77, 81, 84, 86
 Charles II, 75, 84, 86
 Cherubini, 166, 202, 224
 Chest of viols, 80
 Chopin, 73-74, 177, 192, 195-200, 203, 268
 Chromatic, 32
 Church of Saint Peter, 52
 citole, 49
 Clarke, Jeremiah, 87
 Clarinet, 9, 187
 Clavecinists, 79
 Clavicembalo, 65
 Clavichord, 65-66, 71, 79
 Clavier, 65
 codetta, 120
 "Coffee Cantata," 109
cor anglais, 187
 "Comus," 85
 concerto, 123
 conch, 11
 Copland, Aaron, 282, 283
 "Coq d'Or," 210
 Corelli, 113, 184
 cornets, 22-23
 "Cosi Fan Tutti," 142
 Council of Trent, 51
 counterpoint, 41, 112
 Couperin, 70, 79, 101
 courante, 78-79
 "Coventry Carol," 48
crescendo, 70
 croma, 60
 crotala, 27
 crotchet, 60, 62
 Cui, César, 207-208
 Cuzzoni, 96
 cymbals, 7, 22, 190
 Czerny, 201
 "The Damnation of Faust," 193
 dampers, 72
 "Dancing Master," 86
 Da Ponte, 138, 140
darabukkeh, 26
 Dargomijsky, 206-207, 210
 d'Arezzo, Guido, 57-58
 "Das Egyptische Helene," 194, 242
 David, 21-22
 "Davidsbündler," 176-177
 Debussy, Claude, 206, 212, 243-244, 255-258, 260
 De Falla, 211-212
 Delius, 131, 264-266
 "Der Freischütz," 223
 descant, 41
 development, 116
 Diatonic, 32
 "Dido and Æneas," 87
 "Die Entführung aus dem Serail," 137
 "Die Frau ohne Schatten," 242
 "Die Neue Zeitschrift für Musik," 177
 "Die Zauberflöte," 66, 142, 144
 diminuendo, 70
 "Diocletian," 87
 "Don Giovanni," 140-141, 207
 Donizetti, 224, 226
 "Don Quixote," 194
 "Don Pasquale," 226
 Dorian, 33-34
 double bass, 185
 double bassoon, 188
 double pipe, 18
 Dowland, John, 83
 "The Dream of Gerontius," 262
 drums, 5, 18-20
 Dryden, 87-88
 Dufay, 50
 Dukas, 212
 Duke of Chandos, 93
 dulcimer, 14-15, 23, 65, 71
 Dumas, 229
 Dvorák, Anton, 244, 248
 "Echo and Narcisse," 220
 Edward VI, 75-76
 Edward VII, King, 263
 Egbert, 40
 Egypt, 25, 30, 54
 eighth, 62
 "Ein Heldenleben," 194
 "Elektra," 194, 241
 Elgar, Sir Edward, 188, 261-263
 "Elijah," 171
 Elizabeth, Queen, 67-68, 77, 80, 186
 English horn, 187
 English suites, 105
 Enharmonic, 32
 "Enigma," variations, 188, 262
 Erard, 74
 "Ernani," 227
 Ernesti, 108
 "Erl King," 162

- Eroica, 152
 Este, 82
 Esterhazy, Prince Paul, 128
 "Esther," 94
 Ethelbert, King, 40
 Eton, 77
 Etudes Symphoniques, 176
 "Eugen Onegin," 251
 "Euridice," 216
 euphonium, 189
 "Euryanthe," 223
 Eusebius, 177
 exposition, 116

 "Façade," 281
 "The Fair at Sorochintsi," 209
 "The Fairy Queen," 87
 "Falstaff," 230
 "Fantasia on a Theme by Tallis," 268
 Farmer, John, 82
 Farnaby, 81, 83
 "Faschingschwank aus Wien," 178
 Fenby, Eric, 265
 "Fidelio," 154, 222
 "Figaro," 140, 144
 "Finlandia," 278
 Fitzwilliam Virginal Book, 81
 flats, 53, 61
 Florestan, 177
 flute, 23, 36, 49, 186
 "The Flying Dutchman," 189, 203, 236-237
 form, 47-48
 "Francesca da Rimini," 252
 Franck, César, 244, 255
 Frederick the Great, 71, 108, 115
 Freemasonry, 142
 French suites, 105
 fugue, 42

 galliard, 78, 81
 "Gammer Gurton's Needle," 84
 gamut, 57
 gavotte, 78
 Gay, John, 222
 Geminiani, 184, 218
 Genethlia, 29
 George I, 93
 George III, 134
 George VI, King, 268
 Gershwin, 281
 Geyer, Ludwig, 235
 "Gianni Schicchi," 234
 Gibbons, Christopher, 81, 84
 gigue, 78-79
 Gilbert and Sullivan, 222
 "The Girl of the Golden West," 234
 gittern, 49
 Glazounoff, 208, 210
 Glinka, 205, 251
 glockenspiel, 15

 "Gloria in Excelsis," 39
 Gluck, 136, 166, 219-220
 Goethe, 137, 151, 162, 165-166, 169, 180, 221
 Gogol, 206
 Goldberg, 109
 "The Gondoliers," 222
 "Götterdämmerung," 238
 Granados, 211
 Greece, 30, 32, 54
 Gregorian chant, 40
 Gregory, Pope, 40
 Gresham College, 83
 Grieg, Edvard, 74, 244, 253-254, 264
 Grosseteste, Robert, 43
 "ground bass," 42
 Guarnerius, 184
 "Guillaume Tell," 225
 guitar, 49

 hackbrett, 15
 Hale, Adam de la, 45
 half note, 62
 "Hallelujah Chorus," 98, 130
 Handel, 41, 81, 90-99, 105, 110, 114, 130, 134, 138, 156, 190-191
 "Hansel and Gretel," 242
 Hardy, Thomas, 43
 harmonicon, 15, 26
 harmonics, 31-32
 "Harmonious Blacksmith," 94
 Harmony, 32, 112
 "Harold in Italy," 193
 harps, 12-13, 17, 19, 21-23, 25, 43, 46
 harpsichord, 66, 68-71, 79
 Harris, Roy, 282
 Hasse, 218, 222
 Hautbois, 186
 Haydn, 118, 120-122, 126-132, 136, 139, 144, 148-149, 169, 191, 212
 Hebrews, 10, 20, 23
 Hebrides overture, 169
 Heine, 162
 Henry V, 46
 Henry VIII, 75, 77, 79
 Hermes, 11-12, 36
 Herodotus, 28
 Hawaiian guitar, 14
 Hiawatha, 8
 Hiller, Ferdinand, 166
 Hindemith, 272
 Hilton, 82
 Hofmann, 74
 Hofmannsthal, Hugo von, 241
 Holst, Gustav, 242, 262, 266
 Holzer, 160
 Homer, 37
 horns, 11, 49, 188-189
 Horowitz, 74
 Housman, 268
 "Hugh the Drover," 268

- Humfrey, Pelham, 86
 Humperdinck, 242
 Hypodorian, 33, 54

 "Iberia," 213
 Ibsen, 254
 "Idomeneo," 136
 "Il Barbiere di Siviglia," 224
 "Il Moderato," 97
 "Il Penseroso," 97
 "Il Trovatore," 228
 Imperfect Mood, 59
 impressionist, 260
 "Iolanthe," 222
 Ionian, 34
 "I Pagliacci," 232
 "Iphigenie in Aulide," 220
 "Iphigenie in Tauride," 220
 "Islamey," 207
 Italian Symphony, 169
 "The Italians in Algiers," 224
 Italy, 50

 jack, 67, 71
 jazz, 280
 Jeanrenaud, Cecile, 170
 "Jephtha," 99
 Joachim, 178, 245, 247
 John of Fornsete, 42
 Johnson, Robert, 75
 Jonson, Ben, 85
 jongleurs, 44, 46
 Joseph, Emperor, 137-138, 141
 Josquin Des Près, 50
 "Judas Maccabeus," 99
 "Julius Caesar," 95
 Jupiter Symphony, 142

 Kayser, Christopher, 137, 221
 "Kalevala," 276
 "Kamarinskaya," 206
 "Karelia," 276
 Kettle-drums, 190
 keys, 64-65
 key signatures, 62
 Keyserling, Count, 109
 "King Arthur," 87
 "King Lear," 193
kinnor, 13
kissar, 14
kithara, 13, 35
 "Koanga," 264
 Kodaly, 269
 "Kovantschina," 209
 "Kreisleriana," 176

 "L'Allegro," 97
 "La Bohème," 232
 "La Clemenza di Tito," 142
 "La Dame aux Camellias," 229
 "Lady Nevil's Music Book," 81
 "La Favorita," 226
 "La Fille du Regiment," 226

 "La Finta Semplice," 135
 "La Forza del Destino," 229
 "La Gazza Ladra," 225
 "Lalla Rookh," 180
 Large, 60
 "La Traviata," 229
 "La Vida Breve," 212
 "La Vie de Bohème," 232
 Lawes, Henry, 85
 Lawes, William, 85
 Leger lines, 61
 Leoncavallo, 232
 "Leonora," 154
 Lerez, 211
 "Les Francs-Juges," 193
 "Les Huguenots," 226
 lessons, 79
 Levites, 22
 Liadoff, 208, 210
 Liapounoff, 210
 Lichnowsky, Prince, 150
 "A Life for the Tsar," 206, 251
 Liszt, Franz, 74, 111, 192, 199-202, 208, 237, 239, 245, 268, 270
 "Lohengrin," 203, 234
 "London Symphony," 269
 Long, 60
 Longfellow, 8
 "Lovely Maid of the Mill," 162
 Ludwig, King of Bavaria, 239
 Lully, 70, 79, 86, 218
 lutes, 49, 61, 79, 83
 Luther, 107
 Lydian, 33-34
 lyre, 12-13, 17, 25, 30, 35-36

 "Macbeth," 228
 Mace, Thomas, 83
 "Madame Butterfly," 233
 madrigals, 52, 80
 Mahler, 272-273
 "The Maid of Pskov," 210
 major, 60
 Mallarmé, 258
mam, 26
 "Ma Mère L'Oye," 259
 mandore, 49
 Marcellus, Pope, 52
marimba, 15
 "The Marriage of Figaro," 138
 Marsyas, 37
 Martini, 135
 Mary, 77
 Mascagni, Pietro, 232
 masques, 78
 "A Mass of Life," 265
 "The Mastersingers," 236
 Mattheson, 91-92
 Maurice, 258
 Maxima, 60
 Mayrhofer, 161
 mazurkas, 196
 Meck, Nadejda von, 252

- Mendelssohn, 11, 164, 166-169, 171, 178-179
 Mengelberg, 274
 Menuhin, 263
 Merbecke, 76
 Missa Papae Marcelli, 52
 "Messiah," 98-99, 130
 Meyerbeer, 190, 192, 223, 225-226, 235-236
 "Midsummer Night's Dream," 87, 166, 168
 "The Mikado," 222
 Milton, 40, 82, 85, 130
 Minerva, 36
 minim, 59, 60, 62
 Minnesingers, 45
 minor, 60
 Minstrels, 46
 minuet, 78-79, 118-119
 "Miserere," 135
 Mixolydian, 33
 modes, 33
 modulation, 32
 moments, 159
 monochord, 31, 57, 65
 Monteverdi, 191, 216
 "Moonlight sonata," 120-121
 Moore, 180
 Morales, 211
 Morley, Thomas, 70, 82
 Morzin, Count, 127-128
 Moscheles, 166
 Moses, 21
 motets, 52, 80
 "Mount of Olives," 154
 Moussorgsky, Modest, 208-210
 Mozart, 66, 74, 118-122, 129, 134, 137-139, 141-143, 147-149, 166, 207, 221-222, 251
 Mozart, Leopold, 133, 223
 Mozart, Marianne, 132
 Mozart, Wolfgang Amadeus, 132
 Mundy, 82
musica ficta, 62
 "A Musical Offering," 109
 Moments Musicaux, 159
 "Musick's Miscellanie," 86

 Napoleon, 152
 natural, 61
 Neefe, 146
 Netherlands, 50
 Neumes, 55
 Newman, Cardinal, 262
 Nietzsche, 265
 "Night in a Summer Garden," 265
 "Nights in the Gardens of Spain," 212
 Ninth Symphony, 120, 125
no fre, 25
 notes, 53
 Nottingham, Earl of, 82
 Novelletten, 176
 "Nutcracker Suite," 252

 "Oberon," 188, 224
 oboe, 9-10, 31, 186-187
 ocarina, 10
 "Occasional Oratorio," 99
 Offenbach, 222
 Olympus, 37
 "On Hearing the First Cuckoo in Spring," 266
 "On Wenlock Edge," 268
 operas, 78, 214-215, 221-222
opera buffa, 222
opera seria, 221
 ophicleide, 11, 188
 oratorio, 97
 orders, 79
 organ, 21, 43
organum, 112
 Osiris, 28
 "Orlando," 95
 Orlando de Lasso, 51
 Orpheus, 37
 "Orpheus and Euridice," 219
 Ortez, 211
 "Othello," 229
oud, 26
 Oxford, 83

 Paderewski, 74
 Paër, 202
 Paganini, 185, 193
 Paisiello, 138
 Palestrina, 51
 Pan, 36-37
 pan-pipes, 8, 21, 35-36
 "Paradise and the Peri," 180
 "Paradise Lost," 130
 "Paris symphony," 136
 Parry, 261
 "Parthenia," 81
 Partitas, 79, 105
 Pastoral Symphony, 153
 "Parsifal," 204, 240
 pavane, 77-78, 81
 "Pavane for a dead Infanta," 258
 "Peasant Cantata," 109
 pedal, 72
 Pedrell, 211
 "Peer Gynt," 254
 "Pelléas and Mélisande," 243, 258
 Pepys, Samuel, 80
 Peri, 216
 pentatonic scale, 20
 "Perfect Mood," 59
 phaamon, 22
 Phantasiae-Stücke, 176
 Philistines, 177
 phrase, 4, 50
 Phrygian, 33-34
 piano, 31, 64, 71
 pianoforte, 70-71
 piccolo, 186
 "Pictures from an Exhibition," 209
 "Pique Dame," 251

- "Pirates of Penzance," 222
 Pitch, 4
 pizzicato, 186, 216
 plain-song, 40
 Planer, Minna, 235
 Plato, 28, 37
 Playford, John, 85
 plectrum, 13, 19
 Pleyel, 74
 Plutarch, 35
 polonaises, 196
 pommer, 186
 "Pomp and Circumstance," 263
 Porpora, 127, 222
 "Portsmouth Point," 281
 Potsdam, 71
 "Prague," 140
 prelude, 79
 "Prince Igor," 208
 "Princess Ida," 222
 Prokofieff, 271, 275, 281
 psalteries, 22
 Psaltery, 14, 43, 49, 69
 Puccini, Giacomo, 230-233
 Punctum, 60
 Purcell, Henry, 70, 86, 88, 261
 Puritans, 85-86
 Pushkin, 206-207, 209-210
 Pythagoras, 30-31
 Pythian games, 35

 quarter note, 62
 Quartet, 122
 quaver, 60
 quill, 60, 67, 71
 Quintet, 122

 Raro, Meister, 177
 Rameau, 70, 79, 219
 "The Rape of Lucrezia," 242
 rattle, 7, 190
 Ravel, 212, 244, 258, 267
 Recapitulation, 116
recitative, 216
 recorder, 186
 reed, 9
 Reinken, 101
 Remenyi, 245
 rests, 53
 "The Return of Lemminkainen," 276
 "Rhapsody in Blue," 281
 "Rheingold," 238
 Rhythm, 3, 55
 Richard the Lionhearted, King, 46
 "Rienzi," 235-236
 rigaudon, 78
 "Rigoletto," 203, 228
 Rimsky-Korsakov, 208-210
 "Rinaldo," 93
 "The Ring of the Nibelungs," 238, 240
 "Robin et Marion," 45
 "Robert le Diable," 226
 "Rodrigo," 92

 Romans, 17
 Rome, 51, 54
 "Romeo and Juliet," 193, 252
 Rondo, 47, 118
 Rondo-Capriccioso, 167
 "Rosenkavalier," 194, 241
 rosin, 185
 Rossini, 138, 224-226
 rotta, 49
 round, 42
 Rubinstein, Nicholas, 207, 250
 "Russlan and Ludmilla," 206
 "Ruy Blas," 172

 Sachs, Hans, 45
 sackbut, 23, 189
 "Sadko," 210
 Saint Augustine, 40
 Saint Matthew Passion, 107, 168
 "Saint Paul," 170
 Saint-Saëns, Camille, 255
 Salieri, 160
 "Salome," 194, 241
 Salomon, 130
sanasel, 27
 Sand, George, 199
 sarabande, 78-79
 Sardou, 233
 Saxe, Adolf, 190
 Saxophones, 190
 "Saul," 97
 Saul, King, 22
 Scarlatti, Alessandro, 92, 114, 211, 217
 Scarlatti, Domenico, 92, 114, 115
 "Scheherazade," 210
 scherzo, 120
 Schickaneder, 142
 Schiller, 155, 162
 Schnabel, 74
 Schöenberg, 274
 Schubert, Franz, 159, 164, 176, 178-179
 Schudi, 74
 Schuman, William Howard, 284
 Schumann, Klara, 177, 179, 246
 Schumann, Robert, 111, 172-177, 179-181
 "Schwanda the Piper," 243
 score, 61
 Scottish symphony, 169
 "Sea Drift," 265
 "The Seasons," 131
sébi, 26
 "Selah," 23
 semibreve, 59-62
 semicroma, 60
 semiminima, 60
 semiquaver, 60
 Sennacherib, 19
sentir, 15
 "serpent," 11
 "Seven Words from the Cross," 130

- Shakespeare, 229, 235
 shalm, 9, 49
 Sharp, Cecil, 268
 sharps, 53, 61
 shawn, 9-10, 49
shophar, 10
 Shostakovich, 271
 "Shropshire Lad," 268
 Sibelius, 190, 276-278
 Siegfried, 189, 238
 "Silver Swan," 84
 "Sinfonia domestica," 190
singspiel, 222
sitar, 13
 sixteenth note, 62
 "The Sleeping Beauty," 251
 Smetana, 248
 "The Snow Maiden," 210
 Solomon, 21-23
 "Song Before Sunrise," 266
 "Song of Agincourt," 46
 "The Song of the High Hills," 265
 sonatas, 113-114
 sonata form, 116, 124
 Sonata Pathétique, 149
 Spinnet, 66-68, 79
 spitzharf, 49
 "Stabat Mater," 225
 staff, 53, 60
 Stanford, 260
 Stein, 74
 "The Stone Guest," 207
 Strabo, 29
 Stradivarius, 184
 Strauss, Johann, 193
 Strauss, Richard, 191, 193, 241
 Stravinsky, 207, 281
 suites, 79
 Sumerians, 16-17
 "Summer Night on the Bare Mountain," 209
 "Summer Night on the River," 266
 "Swan of Tuonela," 276
 "Swan Songs," 162
 Symphonie Fantastique, 193
 Symphony, 122, 152
 Syrinx, 8, 36-37
 systrum, 23, 27

 Tablature, 61, 84
 tabrets, 5
 Tallis, 75-76, 81
 "Tamara," 207
 tamboura, 18, 20, 25
 tambourines, 6, 19, 26
 "Tamerlane," 95
 "Tancredi," 224
 tangent, 65
 "Tannhäuser," 203, 236-237
 "Tapiola," 276
 Tartini, 113, 184-185
 Tchaikowsky, 207, 210, 244, 250, 252
 Te Deum and Jubilate, 87
 "The Tempest," 252
 Ternary, 48
 tetrachords, 33
 Theresa, Empress Maria, 127
 Thomas, Bertram, 4
 Thompson, James, 131
threne, 29
 "Till Eulenspiegel," 194
timbre, 8
timbrels, 6, 21-22
 time, 3
 time signature, 62
 "toccatas," 114
 tom-toms, 5
 "Tosca," 233
 Toscanini, 232
tre corde, 73
tremolo, 216
 trigonon, 25
 Trio, 122
 "Tristan and Isolde," 240
 "The Triumphs of Oriana," 82
 trombone, 189
 "Trout," 163
 Trouvères, 44-45
 trumpets, 18, 20-21, 49, 189
 "Trumpet Voluntary," 87
 tuba, 189
 Tubal Cain, 21
tubula, 19
tutti, 123, 216
 "Twilight of the Gods," 238
 Tye, 75-76

ugab, 21
una corda, 73
 Unfinished Symphony, 163

 "The Valkyries," 238
 "Valse Triste," 278
 Vatican, 50-51
 Vaughan Williams, Ralph, 242, 268-269, 277
 Veracini, 113
 Verdi, 203, 226-230
 Verlaine, 258
 Victoria, 211
 "A Village Romeo and Juliet," 265
 viola, 185
 viola d'amore, 79
 viola da gamba, 79
 violin, 31
 violoncello, 185
 viols, 49, 79
 Virga, 60
 virginals, 66-68, 79
 Vogelweide, Walther von, 45

 Wagner, Richard, 45, 189, 191, 203, 235-240, 248, 258, 277
 waits, 47
 Waldstein, Count, 147

- "Waldstein sonata," 118
 Walsegg, Count, 143
 Walton, William, 281
 Wayte pipe, 10, 49
 Weber, Karl Maria von, 222
 Weber, Constance, 136
 "Wedding of Comacho," 166-167
 Weelkes, 82
 Weinberger, 243
 "Well-Tempered Clavichord," 103-
 104
 Westminster Abbey, 84, 87, 99
 "Where the Bee Sucks," 89
 whole note, 62
 Wieck, Frederick, 173
 Wilbye, 82
 Wilkinson, Sir G., 30
 "William Tell," 225
 Winchester Cathedral, 43
 "Winter Journey," 162
 "Wozzeck," 242
 xylophone, 15, 190
 Zachau, 91
 Zelter, 165, 166
 zither, 13

